

# THE Song Monarch.

BY

H. R. PALMER,

Assisted by

L. O. EMERSON.



NEW YORK.  
C. H. DITSON & CO.

BOSTON.  
OLIVER DITSON & CO.

CHICAGO.  
LYON & HEALY.

# RICHARDSON'S NEW METHOD FOR THE PIANO-FORTE.

UNEXCELLED! UNEQUALLED! AHEAD OF ALL COMPETITORS!

BEING THE ONLY BOOK THE TEACHER REQUIRES, AND THE BOOK WHICH ATTRACTS EVERY PUPIL.

## *THE STANDARD BOOK OF INSTRUCTION,*

Employed by the Best Teachers, the Best Schools, the Best Conservatories, and all individuals who desire to obtain a Thorough and Practical Knowledge of Piano-Playing.

*THIRTY THOUSAND COPIES ARE SOLD YEARLY*; and it is no exaggeration to say, that nearly *HALF A MILLION SCHOLARS* have become accomplished Pianists by using this book. Its lessons are adapted to pupils of all ages, and its exercises attractive and useful in every stage of advancement. This book has, on account of its actual merit, become the standard work of Piano instruction, and the only one which every well-informed teacher and scholar uses.

Price \$3.75, for which it will be mailed, post-paid.

PUBLISHED WITH BOTH THE AMERICAN AND FOREIGN FINGERING, IN SEPARATE EDITIONS.

---

# CLARKE'S NEW METHOD FOR REED ORGANS.

A worthy companion of the above book, and bids fair to equal it in reputation, being already recognized as a standard, and by very many as

## *THE STANDARD INSTRUCTION BOOK FOR REED INSTRUMENTS.*

The plan of the book, as it suggested itself to the author, happened to be a very good one,—one of those that do not need to be changed or improved. For the elaboration of this plan, Mr. C., who is unusually gifted as an organist, drew upon his excellent taste and skill. As a consequence, the completed work contains not only a useful and well-ordered course of instruction, but a large quantity of pleasing music, which will be played for pleasure long after it has served the needs of the learner.

Price of Clarke's New Method. . . . . \$2.50.

FOR WHICH IT WILL BE MAILED POST-PAID.

OLIVER DITSON & COMPANY, 277 Washington Street, Boston.

CHAS. H. DITSON & CO., N. Y.

LYON & HEALY, Chicago.

---

 A Catalogue, describing the above, and about 950 other Books published by Oliver Ditson & Co., will be sent free, post-paid, on application.



# Valuable Books for Pipe & Reed Organs.

## METHODS FOR PIPE ORGANS.

**MODERN SCHOOL FOR THE ORGAN.** By JOHN ZUNDEL. In Three Parts. Part I. History and Description of the Organ, Elementary Instruction, Exercises, and Voluntaries in all styles of Organ-Playing (without pedals). Cloth, \$2.00. Part II. Pedal Playing. Cloth, \$2.00. Part III. Combination of Stops; Voluntaries, and Pieces suited to all Occasions. Cloth, \$2.00. The three parts complete in one volume, boards, \$4.00.

**RINK'S ORGAN SCHOOL.** Carefully revised, with the German Directions and Terms translated into English, and the Pedal Part printed on a separate staff. The whole edited by W. T. BEST.

"This is a good edition of a standard work, perhaps we should say the best of all works for the formation of a correct style of Organ-Playing, and the mastery of the instrument in all its varied resources. Rink's Teacher was Kittel of Erfurt, a distinguished pupil of John Sebastian Bach; and, in this collection of preludes and exercises, we have an excellent reflection of the thorough method of which the great German master is the acknowledged representative." — *N. Y. Tribune*.

In Six Parts. Price of each Part, \$1.50. Complete in one volume. Cloth, \$6.00.

**SCHNEIDER'S PRACTICAL ORGAN SCHOOL.** Containing all necessary instructions in Fingering, Management of Stops, Pedals, &c., with a great variety of Exercises, Interludes, Easy and Difficult Voluntaries, &c., to which is added a Complete Treatise on Harmony and Thorough Bass. Boards, \$3.50.

**ORGAN MANUAL.** Containing directions to persons desirous of purchasing an Organ, with a History of it, and a description of the Stops, Pipes, and general Interior Construction. By Rev. HENRY D. NICHOLSON, M. A. Cloth, 75 cts.

## METHODS FOR REED ORGANS.

**CLARKE'S NEW METHOD FOR REED ORGANS.** This method obtained at once, on its issue, the greatest popularity. The compiler, an organist of distinguished talent and taste, was fortunate both in the plan and execution of his work. So that the book is considered by very many to be before all others a *Standard Work for Reed Organs*. Contains, in addition to the instructive course, a choice collection of music. Price \$2.50.

**CLARKE'S \$1.00 INSTRUCTOR FOR REED ORGANS.** Designed for those who do not desire the thorough, complete course of Clarke's larger book. It may be called "a first-class amateur's instruction book."

**ZUNDEL'S MELODEON INSTRUCTOR.** By JOHN ZUNDEL. \$2.50.  
Over 50,000 copies of the above book have been sold.

**BOOT'S CABINET ORGAN SCHOOL.** A work of established reputation, with an instructive course well arranged, and a fine collection of Vocal as well as Instrumental Music. Price \$2.50.

**CARHART'S MELODEON INSTRUCTOR.** An easy method, with Favorite Songs • Pieces. Price \$1.50.

**MELODEON WITHOUT A MASTER.** By E. L. WHITE. 75 cts.

**WINNER'S PERFECT GUIDE FOR MELODEON.** 75 cts.

" " " **CABINET ORGAN.** 75 cts.

" " " **NEW SCHOOL FOR MELODEON.** 75 cts.

" " " **CABINET ORGAN.** 75 cts.

Winner's little books are pretty, inartificial, pleasing affairs, sufficiently thorough for the wants of those who only desire "to go a little way," and contain a number of pleasing, easy airs for practice. Being "books for the million," they sell largely.

## Books containing Voluntaries and Organ Pieces.

**THE ORGAN AT HOME.** This book, as at first published, had the experience of being totally destroyed, plates and all, in the Chicago fire. It had already, however, proved itself "a book for the times;" and the publishers, in re-issuing it, have revised and improved it as much as possible; so that they confidently believe it to be one of the best musical Homo Books in existence. The music is not difficult nor classical (if classical means *dull*), but is bright, cheerful, and enlivening; just that that is fitted to make an evening pass pleasantly. Price \$2.50 in boards; \$3.00, cloth.

**CLARKE'S NEW REED ORGAN COMPANION.** A companion to the "New Method," with entirely different contents. Adapted to the wants of all classes. Material for practice in the shape of Popular Marches, Waltzes, Polkas, and Operatic Gems. Also easy Voluntaries, Songs, Duets, &c., with Accompaniment for Reed Organs. \$2.00.

**CLARKE'S SHORT VOLUNTARIES.** For Pipe or Reed Organs. A very melodious set of brief Voluntaries, selected and arranged with much taste. Price \$1.50.

**ORGAN GEMS.** A Collection of Offertoires, Communions, Fugues, &c., &c., by distinguished composers. Edited by F. S. DAVENPORT. Boards, \$2.50; cloth, \$3.00.

**RECREATIONS FOR CABINET ORGAN, ETC.** Cloth, \$2.00; boards, \$1.50.

**ORGANIST'S PORTFOLIO.** A series of Voluntaries, selected from the works of Ancient and Modern Composers. By E. F. RIMBAULT. 2 vols. Boards, \$3.00; cloth, \$3.50, each.

**FIFTY PIECES FOR THE ORGAN.** Comprising Offertoires, Elevations, Communions, Entrées de Processions, Versets, Preludes, Sorties, not difficult, and carefully fingered. By E. BATISTE. Complete. Boards, \$3.50; cloth, \$4.00.

**PRACTICAL ORGANIST.** A Collection of Voluntaries by the best Composers. \$1.00.

**RINK'S PRELUDES AND INTERLUDES.** For Organ, Harmonium, and Melodeon. 75 cts.

ALL THE ABOVE BOOKS SENT BY MAIL, POST-PAID, ON RECEIPT OF RETAIL PRICE.

OLIVER DITSON & COMPANY, 277 Washington Street, Boston.

C. H. DITSON & CO., New York.

LYON & HEALY, Chicago.

✍ A Descriptive Catalogue, containing the Titles and Brief Descriptions of 950 Books published by Oliver Ditson & Co., will be mailed, post-paid, on application.

# A Page full of Excellent books for Choirs, with a few that contain the Cream of the Operas.

## Church Music Books.

It is a mistake to suppose that the demand for the more successful Church-music books ceases, after the first great sale. They continue to be called for, for many years. Indeed *really good music cannot wear out.*

**American Tune Book.....** *By 500 Editors.* 1.50

At intervals of years, the "most successful tunes" have been transplanted into this book, which therefore contains a vast amount of approved Church Music.

**Ancient Lyre.....** *Chas. Zeuner.* 1.50

**Choral Tribute.....** *L. O. Emerson.* 1.50

**Church Choir.....** *Muenschel.* Bds. 1.60

**Diapason.....** *G. F. Root.* 1.50

**Father Kemp's Old Folks' Tunes.....** .40

**Grace Church Collection.....** *King.* 2.25

**Greatorex Collection.....** Cloth, 1.75, Bds. 1.50

**Harp of Judah.....** *L. O. Emerson.* 1.50

**Jubilee.....** *W. B. Bradbury.* 1.50

**Jubilate.....** *L. O. Emerson.* 1.50

**Key Note.....** *W. B. Bradbury.* 1.50

**King's New Collection.....** *King.* 2.25

**Modern Harp.....** *White & Gould.* 1.50

**New Carmina Sacra.....** *L. Mason.* 1.50

**Offering.....** *L. H. Southard.* 1.50

**Oliver's Collection of Church Music.....** 1.50

**Temple Choir.....** *Mason & Bradbury.* 1.50

**Trinity Collection.** *Hodges & Tuckerman.* Cl. 2.75, Bds. 2.50

**Standard.....** *L. O. Emerson & H. R. Palmer.* 1.50

Of these sterling books, in comparison with many others, it may be said, those have gone forth "by thousands," but these "by tens of thousands." Each author has his admirers, and all have a good record.

## Collections of Anthems, Choruses, Motettes, &c.

**Baumbach's Sacred Quartettes...** Cloth 2.75, Bds. 2.50

**Baumbach's New Collection.....** Cloth 2.75, Bds. 2.50

**Boston Academy's Collection of Choruses...** 2.50

**Buck's Motette Collection.....** Cloth 2.75, Bds. 2.50

**Buck's Second Motette Coll.....** Cloth 2.75, Bds. 2.50

**Bradbury's Anthem Book.....** 2.00

**Choralist. In 23 Nos. Each,.....** .15

**Chorus Wreath. Sacred & Secular.....** 1.50

**Church and Home.....** Cloth 2.75, Bds. 2.50

**Constellation Collection of Anthems.....** 1.50

**Convention Chorus Book.....** .60

**Harmonia Sacra.....** *White & Gould.* 1.50

**National Chorus Book.....** 1.50

**New Oratorio Chorus Book.....** 1.38

**Peace Jubilee Choruses. (1869.) Sacred & Secular.**

Paper 50 cts., Cloth 1.00, Bds. .... .75

**Sabbath Guest.....** *Emerson & Morey.* 1.60

**Sacred Chorus Book.....** *White & Gould.* 2.50

**World's Peace Jubilee Music. (1872.).....** .75

## Fine Edition of Standard Operas.

[Complete Operas, with all the Recitatives, &c., and Foreign and English Words.]

**Don Giovanni.....** *Mozart.* Boards 2.00, Paper 1.25

**Ernani.....** *Verdi.* " 2.00, " 1.25

**Faust.....** *Gounod.* Boards 2.00, Paper 1.25

**Fidelio.....** *Beethoven.* " 2.00, " 1.25

**Lucia di Lammermoor** *Donizetti.* " 2.00, " 1.25

**Lucrezia Borgia.....** " 2.00, " 1.25

**Marriage of Figaro.....** *Mozart.* " 2.00, " 1.25

**Martha.....** *Flotow.* " 2.00, " 1.25

**Norma.....** *Bellini.* " 2.00, " 1.25

**Sonnambula.....** " 2.00, " 1.25

**Traviata.....** " 2.00, " 1.25

**Trovatore.....** *Verdi.* " 2.00, " 1.25

**Opera of Dinorah, or Pardon de Ploermel.**

English and Italian Words..... *Meyerbeer.* 4.00

**Preciosa. English & German Words.....** *Weber.* .75

**Doctor of Alcantara. English Words.....** *Eichberg.* 4.50

**Two Cadis. English Words.....** *Eichberg.* 4.50

## Choruses from the Operas.

**Forty-five Opera Choruses.....** *Bruce.* 3.00

**Opera Chorus Book.....** 2.50

**Operatic Bouquet. Bruce...Cl. 2.25, Bds. 2.00, Paper, 1.75**

**The Opera. 14 Choruses. Each.....** .25

DITSON & Co. also publish the Librettos of almost all known operas. These librettos have a high reputation, and contain the complete words of the operas, Foreign & English, and also the music of the principal airs. No better companions for visits to the opera, unless one should take the complete opera, music and all. Price, each, 30 cts.

MAILED, POST-PAID, ON RECEIPT OF RETAIL PRICE.

OLIVER DITSON & CO., Boston.

C. H. DITSON & CO., New York.

LYON & HEALY, Chicago.

A Descriptive Catalogue, describing the above and about 900 other books published by DITSON & Co., will be mailed free, post-paid, on application.



THE  
SONG MONARCH,

A COLLECTION OF SECULAR AND SACRED MUSIC,

—FOR—

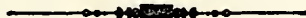
Singing Schools, Day Schools, Conventions, Musical Academies, College Choirs and the Home Circle.

CONSISTING OF

MUSICAL NOTATION AND EXERCISES, GLEES,  
DUETS, QUARTETS, ANTHEMS, &c.

—BY—

H. R. PALMER, ASSISTED BY L. O. EMERSON.



NEW YORK.  
C. H. DITSON & Co.

BOSTON.  
OLIVER DITSON & Co.

CHICAGO.  
LYON & HEALY.



Digitized by the Internet Archive  
in 2013

<http://archive.org/details/songmonarchcolle00palm>



# THEORETICAL STUDIES.

§ 1. Anything audible is called a **SOUND**.

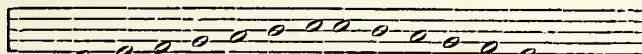
§ 2. A sound, considered as to pitch, is called a **TONE**.

§ 3. A graded series of eight tones, each differing from the others in pitch, is called a **DIATONIC SCALE**.

§ 4. Tones are named, as regards their relation to each other, by the names of the first eight digits, also by the Italian syllables Do, re, mi, fa, sol, la, si, do.

§ 5. Tones are named, as regards their absolute pitch, by the names of the first seven letters of the alphabet, A, B, C, D, E, F and G.

## THE DIATONIC SCALE.



Numeral Names. — 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
 Syllable Names. — Do, Re, Mi, Fa, Sol, La, Si, Do, Si, La, Sol, Fa, Mi, Re, Do.  
 Pronounced. — doe, ray, mee, fah, sole, lah, see, doc, doe, see, lah, sole, fah, mee, ray, doe.  
 Permut Names. — C, D, E, F, G, A, B, C, C, B, A, G, F, E, D, C.

§ 6. Tones are represented by a character called a **STAFF**.

§ 7. The staff usually consists of five lines and four spaces.

§ 8. **SHORT ADDED LINES** above and below are frequently used to represent tones which are too high or too low to be represented upon the staff.

§ 9. The lines and spaces of the staff are called **DEGREES**.

§ 10. The degrees of the staff are numbered from the lowest to the highest.

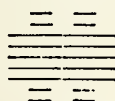
§ 11. The beginning and ending of the music for a line of the words is usually denoted by a **DOUBLE BAR**.

§ 12. The end of a piece of music is indicated by the **CLOSE**.

## THE STAFF.

— Fifth line —	Fourth space —
— Fourth line —	Third space —
— Third line —	Second space —
— Second line —	First space —
— First line —	

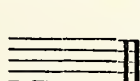
## ADDED LINES.



## DOUBLE BAR.



## THE CLOSE.



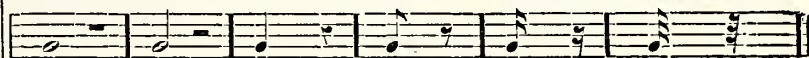
§ 13. Characters called **NOTES** are used to represent the length of tones.

§ 14. There are five different kinds of notes in general use. The **WHOLE NOTE**, which represents a long tone; the **HALF NOTE**, which represents a tone half as long as that represented by the whole note; the **QUARTER NOTE**, which represents a tone one quarter as long as the whole note; the **EIGHTH NOTE**, one eighth as long as the whole note; the **SIXTEENTH NOTE**, one sixteenth as long as the whole note; and the **THIRTY-SECOND NOTE**, one thirty-second as long as the whole note.

§ 15. Characters indicating silence are called **RESTS**, and correspond in length to notes of the same denomination.

## NOTES and RESTS.

Whole Note Half note Quarter Note Eighth Note Sixteenth Note Thirty-second Note  
 and rest. and rest. and rest. and rest. and rest. and rest.



§ 16. A portion of time consisting of two or more regular pulsations or beats is called a **MEASURE**.

§ 17. A measure is represented by the space between two bars.

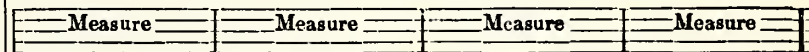
§ 18. Short lines drawn perpendicularly across the staff are called **BARS**, and are used to denote the beginning and ending of measures.

## MEASURES and BARS.

Bar.

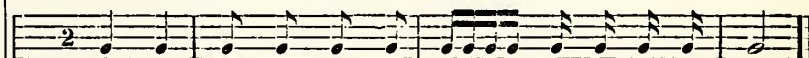
Bar.

Bar.



§ 19. A measure having two regular pulsations or beats is called **DOUBLE MEASURE**, and is indicated by the figure 2.

## DOUBLE MEASURE.



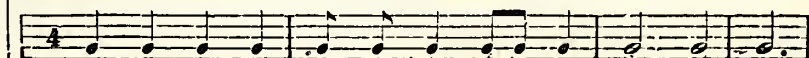
§ 20. A measure having three regular pulsations or beats is called **TRIPLE MEASURE**, and is indicated by the figure 3.

## TRIPLE MEASURE.



§ 21. A measure having four regular pulsations or beats, is called **QUADRUPLE MEASURE**, and is indicated by the figure 4.

## QUADRUPLE MEASURE.



§ 22. A measure having six regular pulsations or beats is called **SEXTUPLE MEASURE**, and is indicated by the figure 6.

## SEXTUPLE MEASURE.



§ 23. A measure having nine regular pulsations or beats is called **COMPOUND TRIPLE MEASURE**, and is indicated by the figure 9.

## COMPOUND TRIPLE MEASURE.



§ 24. A measure having twelve regular pulsations or beats is called **COMPOUND QUADRUPLE MEASURE**, and is indicated by the figure 12.

## COMPOUND QUADRUPLE MEASURE.



§ 25. When these regular pulsations are manifested by motions of the hand, such motions are called **BEATING TIME**.

§ 26. The beats in double measure are **DOWN AND UP**.

§ 27. The beats in triple measure are **DOWN, LEFT AND UP**.

§ 28. The beats in quadruple measure are **DOWN, LEFT RIGHT AND UP**.

§ 29. The beats in sextuple measure are **DOWN, DOWN, LEFT, RIGHT, UP, UP**. Or, in rapid movements, **DOWN AND UP**, as in double measure, comprehending three parts to each motion.

§ 30. The beats in compound triple measure are **DOWN, LEFT AND UP**, comprehending three parts to each motion.

§ 31. The beats in compound quadruple measure are **DOWN, LEFT, RIGHT AND UP**, comprehending three parts to each motion.

§ 32. A slight stress or force, called **ACCENT**, is used to group beats or pulsations into measure.

§ 33. In double measure the first part is accented.

§ 34. In triple measure the first part is accented.

§ 35. In quadruple measure there is a primary accent on the first part, and a secondary accent on the third part.

§ 36. In sextuple measure there is a primary accent on the first part, and a secondary accent on the fourth part.

§ 37. In compound triple measure there is a primary accent on the first part, and secondary accents on the fourth and seventh parts.

§ 38. In compound quadruple measure there is a primary accent on the first part, and secondary accents on the fourth, seventh, and tenth parts.

§ 39. In vocal music, accent depends largely upon emphasis. The emphatic syllables of the words determining, generally, which parts should be accented.

§ 40. The figures at the beginning of a composition are called the **FRACTION**. The *numerator* shows the number of parts in a measure. The *denominator* shows what kind of a note fills each part.

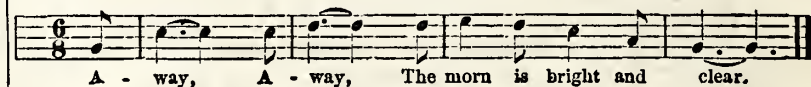
## THE FRACTION.

2	2	3	3	3	4	4	4	6	6	9	12
2	4	2	4	8	2	4	8	4	8	8	8

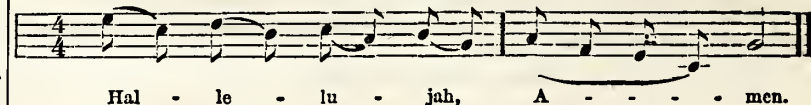
§ 41. The rule for applying words to music is as follows: *apply one syllable of the words to each note in the music*

§ 42. There are two exceptions to the rule last mentioned: first, where one syllable is applied to two or more notes upon the same degree of the staff; this exception is indicated by a curved mark called a **TIE**; and second, where one syllable is applied to two or more notes upon different degrees of the staff, this exception is indicated by a curved mark called a **SLUR**.

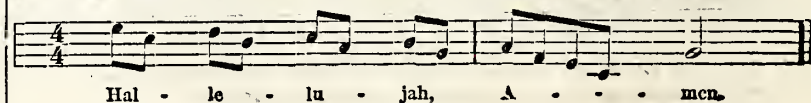
## THE TIE.



## THE SLUR.



§ 43. The stems of eighth, sixteenth, and thirty-second notes are sometimes connected by a broad bar which acts as a slur. The above examples might be written without slurs, thus;—



§ 44. The human voice is divided into four classes.

§ 45. Gentlemen who can sing low, and cannot sing high, have **BASS VOICES**.

§ 46. Gentlemen who can sing high, and cannot sing low, have **TENOR VOICES**.

§ 47. Ladies who can sing low, and cannot sing high, have **ALTO VOICES**.

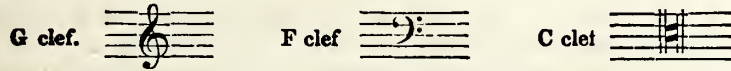
§ 48. Ladies who can sing high, and cannot sing low, have **SOPRANO VOICES**.



§ 49. Characters called **clefs** are used to designate the parts which are to be sung by these different voices, and also to determine the pitch of tones as represented by the staff.

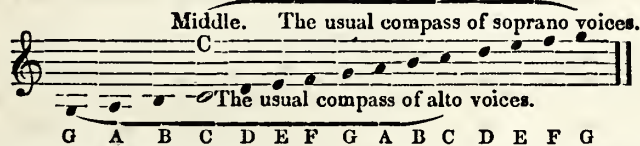
§ 50. **MIDDLE C** is the tone which all voices have in common. It derives its name from the fact that it lies midway between the male and female voices. Ladies can sing as many tones above it as gentlemen can sing below it.

§ 51. There are three clefs in common use. The **G** or soprano clef; the **F** or bass clef, and the **C** or tenor clef.



§ 52. When the pitches are so arranged as to fix **G** upon the second line, with middle **C** upon the added line below, the **G** clef is used. Sopranos, altos, and sometimes the tenors, sing from the staff with the pitches so arranged.

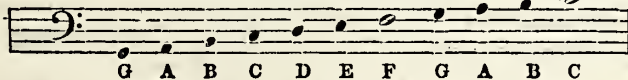
#### THE G, OR SOPRANO AND ALTO CLEF.



§ 53. When the pitches are so arranged as to fix **F** upon the fourth line, with middle **C** upon the added line above, the **F** clef is used. The bass, and sometimes the tenors, sing from the staff with the pitches so arranged.

#### THE F OR BASS CLEF.

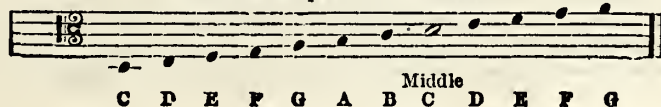
The usual compass of Bass voices. Middle C.



§ 54. When the pitches are so arranged as to fix middle **C** upon the third space, the **C** clef is used. The tenors sing from the staff with the pitches so arranged.

#### THE C, OR TENOR CLEF.

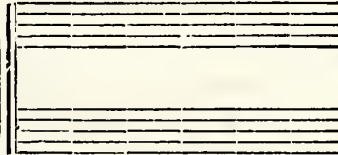
The usual compass of Tenor voices



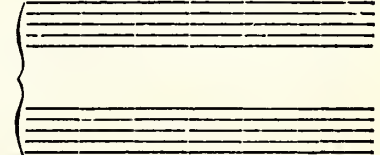
§ 55. When two or more parts are to be sung simultaneously, it is generally indicated by a character called a **BRACE**, which connects the staves.

§ 56. Staves connected by a brace are called a **score**.

#### THE BRACE.

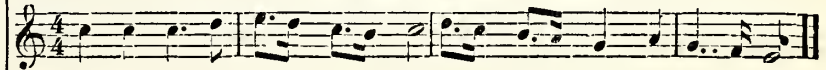


#### THE BRACE.

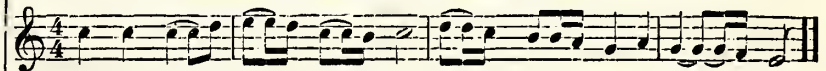


§ 57. A dot, following a note, adds one half to the length of the note. Thus, a dotted whole note  $\text{♩}.$  is equal to a whole note and a half-note tied  $\text{♩} - \text{♩}$ , a dotted half-note  $\text{♩}.$  is equal to a half-note and a quarter-note tied  $\text{♩} - \text{♩}$ , a dotted quarter-note  $\text{♩}.$ , is equal to a quarter-note and an eighth note tied  $\text{♩} - \text{♩}$ , a dotted eighth note  $\text{♩}.$ , is equal to an eighth note and a sixteenth note  $\text{♩} - \text{♩}$  etc. When more than one dot is used, each additional dot adds one half the length indicated by the preceding dot. Thus a whole note followed by two dots  $\text{♩}..$ , is equal to a whole note, a half-note, and a quarter-note tied,  $\text{♩} - \text{♩} - \text{♩}$  etc.

#### THE DOT.

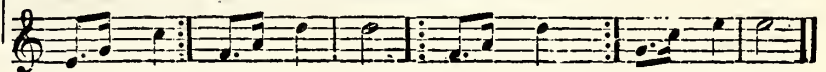


The above example is performed as if written as follows.



§ 58. Dots placed in the spaces at the left hand of a bar show that the previous passage is to be repeated.

#### THE REPEAT.



§ 59. **DA CAPO**, or the initials *D. C.*, or the entire sentence, *Da capo al fine*, are frequently used to show that the first part of the tune must be repeated to conclude with. The sentence is taken from the Italian language and may be freely translated as follows: *Da*, from the; *capo*, commencement; *al*, to the; *fine*, end. Sing "from the commencement to the end."



§ 60. **DAL SEGNO**, or the initials *D. S.*, mean repeat from the sign (:S:)



§ 61. A tone marked with the **HOLD** is to be prolonged at the option of the leader.



§ 62. When an author wishes to have a certain thought brought out prominently, he causes two or more parts to sing it at the same time, and this is called a **UNISON** passage.

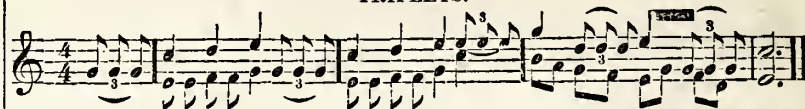
#### THE UNISON PASSAGE. \*



\* Quoted from the Credo of Mozart's First Mass.

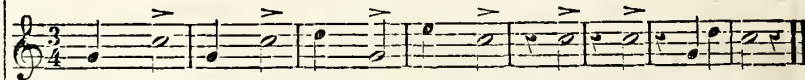
§ 63. When a beat is divided into three equal parts, with a tone to each part, such tones are called **TRIPLETS**. The notes representing them are usually marked with a figure 3, or grouped together with a slur, or both.

#### TRIPLETS.



§ 64. The **SYNCOPE** is a tone which commences in an unaccented part of a measure, and continues into or through the following parts.

#### SYNCOPIATION.



§ 65. When any two tones are performed simultaneously, the effect produced is called an **INTERVAL**. The difference of pitch between any two tones is also called an **INTERVAL**.

§ 66. Intervals are greater or smaller if the difference of pitch between the tones of which they are composed, is greater or smaller.

§ 67. From any tone to the next in alphabetical order, is called a **SECOND**; to the next but one, a **THIRD**; to the next but two, a **FOURTH**; to the next but three, a **FIFTH**; to the next but four, a **SIXTH**; to the next but five, a **SEVENTH**; to the next but six, an **OCTAVE**.

§ 68. In the **DIATONIC SCALE** (see § 5,) there are two kinds of each of these intervals — a larger one and a smaller one.

§ 69. **STEPS** and **HALF-STEPS** are used as a means of measurement, by which we are enabled to analyze intervals to better advantage.

§ 70. Half-step is the name applied to the smallest interval now in use. Step is the name applied to an interval which is as great as two half steps. We use steps and half-steps as the carpenter uses his rule — as a means of measurement.

§ 71. A **MINOR SECOND** is equal to a half-step.

§ 72. A **MAJOR SECOND** is equal to one step, or two half-steps.

§ 73. A **MINOR THIRD** is equal to one step and one half step, or three half-steps.

§ 74. A **MAJOR THIRD** is equal to two steps, or four half steps.

§ 75. A **PERFECT FOURTH** is equal to two steps and one half-step, or five half-steps.

§ 76. An **AUGMENTED FOURTH** is equal to three steps or six half-steps.

§ 77. A **DIMINISHED FIFTH** is equal to two steps and two half-steps, or six half-steps.

§ 78. A **PERFECT FIFTH** is equal to three steps and one half-step, or seven half-steps.

§ 79. A **MINOR SIXTH** is equal to three steps and two half-steps, or eight half-steps.

§ 80. A **MAJOR SIXTH** is equal to four steps and one half-step, or nine half-steps.

§ 81. A **MINOR SEVENTH** is equal to four steps and two half-steps, or ten half-steps.

§ 82. A **MAJOR SEVENTH** is equal to five steps and one half-step, or eleven half-steps.

§ 83. An **OCTAVE** is equal to five steps and two half-steps, or twelve half-steps.



## ALL THE INTERVALS IN THE DIATONIC SCALE.

All the Seconds in the scale. | All the Thirds in the scale.

Major. Minor. Major. Minor.

All the Fourths in the scale. | All the Fifths in the scale.

Perfect. Augmented. Perfect. Diminished.

All the Sixths in the scale. | All the Sevenths in the scale.

Major. Minor. Major. Minor.

§ 83. A major second is as great as two half-steps—hence, between any two tones which form a major second, there is an **INTERMEDIATE TONE**.

§ 84. Intermediate tones are found between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7; but not between 3 and 4, 7 and 8, they being only equal to a half-step each, and are the smallest intervals now in use.

§ 85. Intermediate tones take their names from the names of the degrees by which they are represented. Hence the tone between 1 and 2, if represented by the lower of those two degrees, is called **SHARP ONE**. If represented upon the higher of the two degrees, is called **FLAT TWO**. In like manner are all other intermediate tones named.

§ 86. While singing, or listening to, an intermediate tone, we do not feel at rest, but desire that the next tone above or below should follow immediately. The progression in accordance with this upward or downward tendency is called **RESOLUTION**. The tone which follows the intermediate tone, is said to resolve it. Hence sharp one is resolved by two. Sharp two is resolved by three. Sharp four is resolved by five. Sharp five, by six. Sharp six, by seven.

§ 87. From the foregoing it will be seen that each intermediate tone must have two names. If its tendency is upward, it is represented upon the lower of the two degrees, and called **SHARP**; if its tendency is downward, it is represented upon the higher of the two degrees, and called **FLAT**.

§ 88. Characters called **SHARPS**, ( $\sharp$ ), and **FLATS**, ( $\flat$ ), are used in representing intermediate tones.

§ 89. The **NATURAL**, ( $\natural$ ), \* is used to cancel the effect of a previous sharp or flat.

§ 90. A note with a sharp ( $\sharp$ ) before it indicates a tone, the tendency from which is upward.†

\* An unfortunate name, as it is almost sure to lead the pupil into the belief that some tones and scales are more natural than others. If it was called the **CANCEL**, ("a limit,") it would convey to the mind a better idea of its office, and be far less objectionable.

§ 91. A note with a flat ( $\flat$ ) before it indicates a tone, the tendency from which is downward.†

§ 92. A note with a natural ( $\natural$ ) before it implies a previous  $\flat$  or  $\sharp$ , the effect of which is now at an end.

§ 93. Intermediate tones are generally used to produce effects of short duration, in which case the characters which indicate them ( $\sharp$   $\flat$   $\natural$ ) are called **ACCIDENTALS**, and are subject to the following rule.

§ 94. Accidentals continue their significance throughout the measure in which they occur.‡

## ACCIDENTALS.

§ 95. The **CHROMATIC SCALE** is one in which all the tones, intermediate and otherwise, occur in alphabetical order.

§ 96. In the ascending chromatic scale, the tendency from each intermediate tone is upward; hence, it is represented by the lower of the two degrees, and modified by a  $\sharp$ .

In the descending chromatic scale the tendency from each intermediate tone is downward; hence, it is represented by the higher of the two degrees, and modified by a  $\flat$ .

## CHROMATIC SCALE.

## Ascending.

Perman't names—	C	C $\sharp$	D	D $\sharp$	E	F	F $\sharp$	G	G $\sharp$	A	A $\sharp$	B	C.
Syllable names—	Do	Di	Re	Ri	Mi	Fa	Fi	Sol	Si	La	Li	Si	Do.
Pronounced—	Doe	Dee	Ray	Ree	Mee	Fah	Fee	Sole	See	Lah	Lee	See	Doe.
Numeral names—	1	$\sharp 1$	2	$\sharp 2$	3	4	$\sharp 4$	5	$\sharp 5$	6	$\sharp 6$	7	8

## Descending.

Perman't names—	C	B	B $\flat$	A	A $\flat$	G	G $\flat$	F	E	E $\flat$	D	D $\flat$	C
Syllable names—	Do	Si	Se	La	Le	Sol	Se	Fa	Mi	Me	Re	Ra	Do.
Pronounced—	Doe	See	Say	Lah	Lay	Sole	Say	Fah	Mee	May	Ray	Rah	Do.
Numeral names—	8	7	$\flat 7$	6	$\flat 6$	5	$\flat 5$	4	3	$\flat 3$	2	$\flat 2$	1.

§ 97. Either of the tones of the chromatic scale may be taken as *one*, and a scale formed from it; thus making it possible to form twelve different scales, each scale receiving its name from the name of the pitch which is taken as *one*. Thus, a scale formed from the pitch C would be called the C scale; from the pitch D would be the D scale, etc.

† There are exceptions to this as to all general rules.

‡ The additional clause of this rule, as formerly given, namely—"and from measure to measure until cancelled by an intervening note upon another degree of the staff," is very properly discontinued by most of our modern composers, as it is of no benefit, and causes great confusion. In all the works of the writer, whenever an accidental is required in the following measure, it is placed there.—H. E. PALMER.

§ 97. One of every scale is called the **KEY-TONE** or **TONIC** of that scale—the tone whose influence predominates over all others in the scale—and is always the **POINT OF REPOSE**. The relationship of the tones and intervals is called the **KEY**; thus the tones A, G, C, F, B, E, and D, placed in any possible order of succession, would constitute the key of C; while it would require the following order—C, D, E, F, G, A, B, and C—to form the scale of C. From this it will be seen that a key consists of seven tones, while a scale must contain eight.

§ 98. Changing the pitch of a scale, i. e., taking some other pitch as *one* (see § 96) is called **TRANSPOSITION**. The same order of intervals must be preserved as in the **MODEL SCALE**, (scale of C), viz.: from 1 to 2, and 2 to 3, must be major seconds, from 3 to 4, a minor second, from 4 to 5, 5 to 6, and 6 to 7, major seconds, and from 7 to 8, a minor second.

§ 99. It is usual to proceed by fifths in transposing the scale, i. e., take 5 of the scale under consideration for 1 of the scale we are about to consider. Starting with the **MODEL SCALE**, we find 5 to be the pitch G; which, being taken as *one*, A will be 2, B 3, C 4, D 5, E 6. Thus far the order of intervals is correct, but F being only a minor second from E, cannot be taken as 7, consequently we must seek a pitch which will form an interval of a major second from E; this is found to be the case with the intermediate tone between F and G, namely, F#, which being taken as 7, and G as 8, we find our new scale as perfect and natural as the **MODEL SCALE**.

§ 100. As it would be inconvenient to make use of a sharp every time 7 of the scale is wanted throughout the tune, a # is placed at the commencement, immediately following the clef, and serves two purposes—as a sign or signature of the key of G, and the other to show that all degrees of the staff which usually represent the pitch of F, now represent the pitch F#.

**THE G SCALE.**

With the G Clef.
With the F Clef.

1 2 3 4 5 6 7 8

Do Re Mi Fa Sol La Si Do.

G A B C D E F# G.

1 2 3 4 5 6 7 8

Do Re Mi Fa Sol La Si Do.

G A B C D E F# G.

**NOTE.**—The position of the scale with the C clef being always the same upon the staff as with the G clef, it is not considered necessary to occupy time and space by illustrating it.

§ 101. Again, taking D (fifth of our last scale) as 1, E will be 2, F# 3, G 4, A 5, B 6; but C being only a minor second from B, cannot be taken as 7, and we are again obliged to seek for a tone a half-step higher than C; C# is found to be the correct tone, and forms 7; D is eight; and thus we have another perfectly natural scale by making use of two sharps, (F# and C#). By placing sharps upon the F and C degrees of the staff we not only have the **signature** of the key of D, but are continually reminded by them that these degrees now represent F# and C#, and that F and C are done away with for the present.

### THE D SCALE.

With G Clef.
With F Clef.

1 2 3 4 5 6 7 8

Do Re Mi Fa Sol La Si Do.

D E F# G A B C# D.

1 2 3 4 5 6 7 8

Do Re Mi Fa Sol La Si Do.

D E F# G A B C# D.

§ 102. Five of this last scale, which is A, will be taken as 1, in our next transposition. B 2, C# 3, D 4, E 5, F# 6, G# being used instead of G, for reasons similar to those given at § 100 and § 101, and A as eight, making a complete scale founded upon A, by the use of F#, C#, and G#. In writing, we place sharps upon the proper degrees at the commencement, which form the signature of the key of A.

**THE A SCALE.**

With the G Clef.
With the F Clef.

1 2 3 4 5 6 7 8

Do Re Mi Fa Sol La Si Do.

A B C# D E F# G# A.

1 2 3 4 5 6 7 8

Do Re Mi Fa Sol La Si Do.

A B C# D E F# G# A.

§ 103. Five of the A scale is E, which, being taken as 1, F# will be 2, G# 3, A 4, B 5, C# 6, and for 7 we take D#, as it is a major second from C#, making, with E as 8, another complete scale by the use of four sharps, viz.: F#, C#, G#, and D#.

**THE E SCALE.**

With G Clef.
With F Clef.

1 2 3 4 5 6 7 8

Do Re Mi Fa Sol La Si Do.

E F# G# A B C# D# E.

1 2 3 4 5 6 7 8

Do Re Mi Fa Sol La Si Do.

E F# G# A B C# D# E.



§ 104. B (five of the scale of E) being taken as 1, C $\sharp$  will be 2, D $\sharp$  3, E 4, F $\sharp$  5, G $\sharp$  6, and, following the correct order of intervals, we find it necessary to make use of A $\sharp$  as 7, which leads to B as 8, giving us another natural scale, by the use of five sharps, F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$  and A $\sharp$ .

THE B SCALE,

With G Clef,

1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
B C $\sharp$  D $\sharp$  E F $\sharp$  G $\sharp$  A $\sharp$  B.

With F Clef.

1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
B C $\sharp$  D $\sharp$  E F $\sharp$  G $\sharp$  A $\sharp$  B.

§ 105. In our last transposition by sharps, we take F $\sharp$  (five of the scale of B) as 1, G $\sharp$  2, A $\sharp$  3, B 4, C $\sharp$  5, D $\sharp$  6, and, as E is only a minor second from D $\sharp$ , and consequently a half-step too low for our purpose, we adopt the tone E $\sharp$  for 7, and complete the scale with F $\sharp$  as 8.

NOTE.—It will be readily seen that although the pitch E $\sharp$  is identical with the pitch F, there are two reasons why it cannot be named or represented as F. *Firstly*, the D degree of the staff being used for 6, and the F degree for 7, the E degree would be left out; thus making the interval between 6 and 7 a third of some kind instead of a second; and *secondly*, the F degree being already used to represent 8, cannot be used to represent 7: for, although a degree can be made to represent two tones, a half-step, or even a step apart, it can, in no possible manner, be made to represent two tones, the interval between which is a major, or even a minor second. It should be remembered that the word *second* always implies *two degrees*, while the word *step* or *half-step* may or may not imply two degrees. Hence, those writers and teachers are wrong who adopt the language "from one to two is a step, from three to four is a half-step," &c. For instance,—in the C scale, from E to E $\sharp$  (same pitch as F) is a half-step, but it is not a minor second.

THE SCALE OF F $\sharp$ ,

With G Clef.

1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
F $\sharp$  G $\sharp$  A $\sharp$  B C $\sharp$  D $\sharp$  E $\sharp$  F $\sharp$

With F Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do.  
F $\sharp$  G $\sharp$  A $\sharp$  B C $\sharp$  D $\sharp$  E $\sharp$  F $\sharp$

§ 106. In transposition by flats we usually proceed by fourths. Returning to the MODEL SCALE (scale of C), we find 4 to be F, which, being taken as 1, G will be 2, A 3, but B cannot be taken as 4, as it is major second from A, (3), whereas only a minor second is wanted. The intermediate tone between B and A, which is B $\flat$ , is found to be the correct tone, and is adopted as 4, C is 5, D 6, E 7, and with F as 8 we have a perfectly natural scale with the use of one flat, (B $\flat$ ). A flat is placed upon the proper degree at the commencement, and, as in the case of sharps, it shows that the degree upon which it is placed represents B $\flat$  instead of B, and at the same time forms the signature of the scale of F.

THE F SCALE,

With G Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do  
F G A B $\flat$  C D E F

With F Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do  
F G A B $\flat$  C D E F

§ 107. B $\flat$ , being 4 of our last scale, will now be taken as 1, C becoming 2, D 3, but E is too high for 4, so we must adopt E $\flat$ , (the intermediate tone between E and D) as 4, F as 5, G 6, A 7, and B $\flat$  8, giving another natural scale by the use of B $\flat$  and E $\flat$ .

THE SCALE OF B $\flat$ ,

With G Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do.  
B $\flat$  C D E $\flat$  F G A B $\flat$

With F Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do.  
B $\flat$  C D E $\flat$  F G A B $\flat$

§ 108. Taking E $\flat$  as 1, F 2, G 3, we are obliged to use A $\flat$  as 4, B $\flat$  5, C 6, D 7, and with E $\flat$  as 8, another natural scale is the result, using B $\flat$ , E $\flat$ , and A $\flat$ .

NOTE.—It will be noticed that the scale of E $\flat$  has a position upon the staff precisely like the scale of E, (four sharps.) See § 103.

THE SCALE OF E $\flat$ ,

With G Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do.  
E $\flat$  F G A $\flat$  B $\flat$  C D E $\flat$

With F Clef.

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Si Do.  
E $\flat$  F G A $\flat$  B $\flat$  C D E $\flat$

§ 109. In forming the next scale, we commence with A $\flat$  (four of our last scale) as 1, B $\flat$  becomes 2, and C 3, when it will be found necessary to take D $\flat$  as 4, E $\flat$  5, F 6, G 7, and with A $\flat$  as 8, completing another scale by the use of four flats, viz.: B $\flat$ , E $\flat$ , A $\flat$  and D $\flat$ .

NOTE.—This scale has a position upon the staff precisely like the scale of A (three sharps). See § 103.

THE SCALE OF A $\flat$ .

With G Clef.      With F Clef.

1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Si Do.	Do Re Mi Fa Sol La Si Do.
A $\flat$ B $\flat$ C D $\flat$ E $\flat$ F G A $\flat$	A $\flat$ B $\flat$ C D $\flat$ E $\flat$ F G A $\flat$ .

§ 110. Following the plan still farther, we take D $\flat$  (four of the last scale) as 1, E $\flat$  will be 2 and F 3, but G being too high, we take G $\flat$  as 4, A $\flat$  5, B $\flat$  6, C 7, and D $\flat$  8, and the result is another natural scale, with the use of B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$  and G $\flat$ .

NOTE.—The position of this scale upon the staff is the same as that of the scale of D, (two sharps.) See § 101.

THE SCALE OF D $\flat$ .

With G Clef.      With F Clef.

1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Si Do.	Do Re Mi Fa Sol La Si Do.
D $\flat$ E $\flat$ F G $\flat$ A $\flat$ B $\flat$ C D $\flat$	D $\flat$ E $\flat$ F G $\flat$ A $\flat$ B $\flat$ C D $\flat$

§ 111. Our last transposition commences with G $\flat$  as 1, A $\flat$  becomes 2, and B $\flat$  3, C being too high we adopt C $\flat$  (see note following § 53) as 4, D $\flat$  5, E $\flat$  6, F 7, and G $\flat$  8, and we have a complete and natural scale by the use of B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$  and C $\flat$ .

NOTE.—The position of this scale is like that of the scale of G (one sharp). See § 100. Another remarkable feature of this scale is that it is produced upon the organ and piano by pressing the same keys which are required to produce the scale of F $\sharp$ . See § 105.

THE SCALE OF G $\flat$ ,

With G Clef.      With F Clef.

1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Si Do	Do Re Mi Fa Sol La Si Do
G $\flat$ A $\flat$ B $\flat$ C $\flat$ D $\flat$ E $\flat$ F G $\flat$	G $\flat$ A $\flat$ B $\flat$ C $\flat$ D $\flat$ E $\flat$ F G $\flat$

§ 112. Flats or sharps, when placed at the commencement of a composition, for the purpose of indicating the key or scale, are called the **SIGNATURE**\* of such key or scale. Hence, one sharp is the signature of the key of G; four sharps form the signature of the key of E; three flats are the signature of the key of E flat, &c.

§ 113. In each of the diatonic scales thus far considered, the interval from one to three is a major third, and hence these scales are called **DIATONIC MAJOR SCALES**. There are other diatonic scales, in each of which the interval from 1 to 3 is a minor third, and hence they are called **DIATONIC MINOR SCALES**.

§ 114. Major and minor scales are said to be **RELATIVE**, i. e., each major scale has its relative minor scale, and each minor scale has its relative major scale. Six of each major scale is taken as one of its relative minor scale, and **THREE** of each minor scale is taken as one of its relative major scale, both scales having the same signature.

§ 115. There are two forms of the minor scale in use, called the **HARMONIC MINOR** and the **MELODIC MINOR**. The order of intervals in the harmonic form is as follows: From 1 to 2, major second; from 2 to 3, minor second; from 3 to 4 and 4 to 5, major seconds; 5 to 6, minor second; 6 to 7, augmented second (equal to three half-steps); and 7 to 8, a minor second. The same order of intervals is preserved in descending. This is the form adopted in this work.

## SCALE OF A MINOR.

## Harmonic Form.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
La Si Do Re Mi Fa Si La La Si Fa Mi Re Do Si La.

§ 116. The order of intervals in the melodic form is as follows: From 1 to 2, major second; from 2 to 3, minor second; from 3 to 4, 4 to 5, 5 to 6, and 6 to 7, major seconds; and from 7 to 8, a minor second. This order is not preserved in descending. From 8 to 7, and from 7 to 6, are major seconds; from 6 to 5, a minor second; 5 to 4, and 4 to 3, major seconds; 3 to 2, minor second; and from 2 to 1, a major second.

## SCALE OF A MINOR.

## Melodic Form.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
La Si Do Re Mi Fi Si La La Sol Fa Mi Re Do Si La.

\* See Webster's Dictionary.

## SCALE OF E MINOR.—(RELATIVE OF G MAJOR.)

La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

## SCALE OF B MINOR.—(RELATIVE OF D MAJOR.)

La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

## SCALE OF F# MINOR.—(RELATIVE OF A MAJOR.)

La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

## SCALE OF C# MINOR.—(RELATIVE OF E MAJOR.)

La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

## SCALE OF G# MINOR.—(RELATIVE OF B MAJOR.)

La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

## SCALE OF D# MINOR.—(RELATIVE OF F# MAJOR.)

La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

## SCALE OF D MINOR.—(RELATIVE OF F MAJOR.)

La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

## SCALE OF G MINOR.—(RELATIVE OF Bb MAJOR.)

La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

## SCALE OF C MINOR.—(RELATIVE OF Eb MAJOR.)

La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

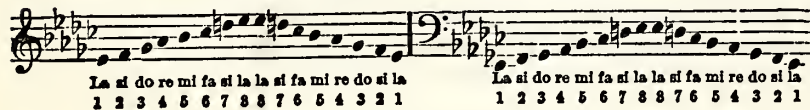
La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

## SCALE OF F MINOR.—(RELATIVE OF Ab MAJOR.)

La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1



SCALE OF B $\flat$  MINOR.—(RELATIVE OF D $\flat$  MAJOR.)SCALE OF E $\flat$  MINOR.—(RELATIVE OF G $\flat$  MAJOR.)

§ 117. The following table will show at a glance the different transpositions, major and minor, with their several signatures. The larger notes represent ONE (do) of the major scale; and the smaller notes represent ONE (La) of the relative minor scale.

Key of C.	key of G.	key of D.	key of A.	key of E.	key of B.	key of F $\sharp$ .	key of F.	key of B $\flat$ .	key of E $\flat$ .	key of A $\flat$ .	key of D $\flat$ .	key of G $\flat$ .
One	One	One	One	One	One	One	One	One	One	One	One	One

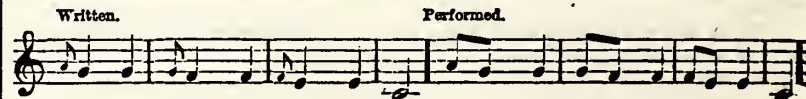
§ 118. For the purpose of enlivening the melody, or giving it a greater degree of expression, or for purposes of embellishment, tones are frequently introduced which do not form an essential part of the melody, and which are not taken into account in harmonizing the accompanying parts. Such tones are called **PASSING TONES**.

## PASSING TONES.



§ 119. The **APPOGIATURA** is a passing tone which precedes an essential tone on an accented part of the measure, and is generally represented by a small note.

## APPOGIATURAS.



§ 120. An **AFTER TONE** is a tone which follows an essential tone, either on an accented or an unaccented part of a measure.

## AFTER TONES.



NOTE.—There are other embellishments, graces and ornaments, such as the **DOUBLE APPOGIATURA**, the **TURN**, the **MORDENT**, the **TRILL**, the **DOUBLE TRILL**, the **TRILL CHAIN**, the **CADENZA**, etc., which do not belong to ordinary singing school or choir practice, and which can only be attained by long and persevering study, under the guidance of a skilful and competent teacher.

§ 121. Tones may be said to have five degrees of power, called *Pianissimo*, *Piano*, *Mezzo*, *Forte*, and *Fortissimo*.

§ 122. A tone which is produced with very great vocal restraint—i, e., the lightest or softest tone that can possibly be produced—is called *Pianissimo*, or the first degree of power.

§ 123. A tone which is produced with some vocal restraint is called *Piano*, or the second degree of power.

§ 124. A tone which is produced without vocal restraint is called **MEZZO**, middle or third degree of power.

§ 125. A tone which is produced with considerable vocal exertion is called **FORTE**, or fourth degree of power.

§ 126. A tone which is produced with great vocal exertion is called **FORTISSIMO**, or fifth degree of power.

§ 127. A tone which commences with a low degree of power, and increases to a higher degree of power, is called **CRESCENDO**.

§ 128. A tone which commences with a higher degree of power and decreases to a lower degree of power, is called **DIMINUENDO** or **DECRESCENDO**.

§ 129. A tone which is the result of a union of *crescendo* and *decrecendo*, is called **SWELL**.

§ 130. A tone which is commenced with a high degree of power, and instantly diminished, and held with a low degree of power, is called **SPORZANDO**.

§ 131. When tones are smoothly and closely connected, they are called **LEGATO**.

§ 132. When tones are produced in a distinct manner, and are only sustained through one fourth the time allotted to them, they are called **STACCATO**.

§ 133. When tones are produced in a distinct manner, and are only sustained through one half the time allotted to them, they are called **SEMI-STACCATO**.

§ 134. The following table shows, first, the names of these different degrees of power; second, the abbreviations and marks by which they are known; and third, their definitions. The names are mostly taken from the Italian language, and are universally used as *technical terms* in music.

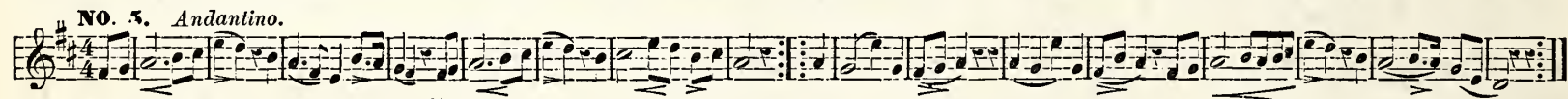
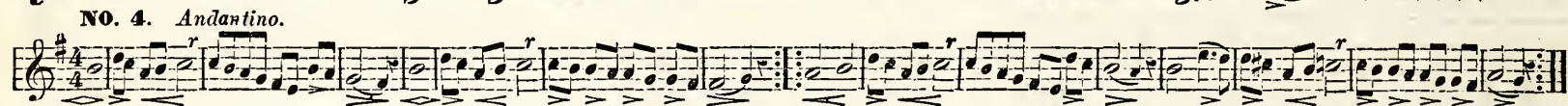
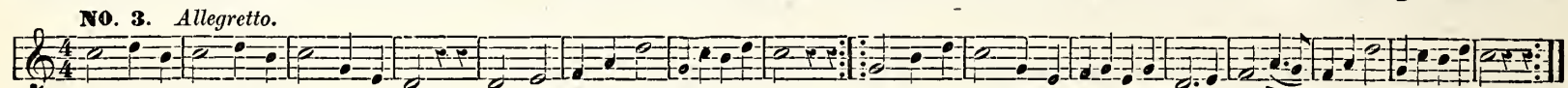
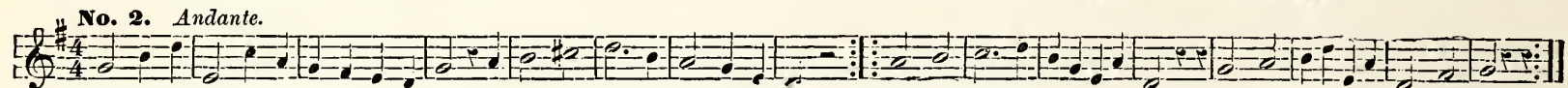
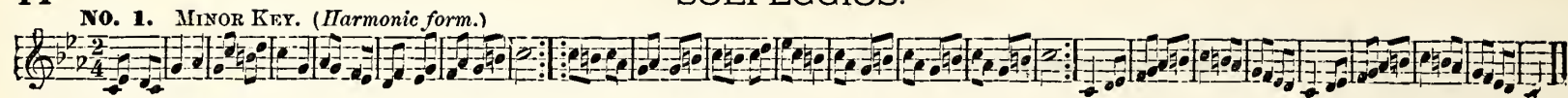
<b>PIANISSIMO</b> .....	<i>pp</i> .....	Very soft.
<b>PIANO</b> (pronounced <i>Pe-ah-no</i> ).....	<i>p</i> .....	Soft.
<b>MEZZO</b> (pronounced <i>Met-zo</i> ).....	<i>m</i> .....	Of medium power.
<b>FORTE</b> (pronounced <i>For-te</i> ).....	<i>f</i> .....	Loud.
<b>FORTISSIMO</b> .....	<i>ff</i> .....	Very loud.
<b>CRESCENDO</b> (pronounced <i>Cre-shen-do</i> )..	<i>Cres</i> , or $\lt$ .....	Increase the power.
<b>DIMINUENDO</b> ( <i>Dimin-oo-en-do</i> ).....	<i>Dim</i> , or $\gt$ .....	Diminish the power.
<b>SWELL</b> .....	$\diamond$ .....	Increase and diminish.
<b>SPORZANDO</b> ( <i>Sfort-zan-do</i> ).....	<i>s'cr fz</i> or $\gt$ .....	Explosive.
<b>LEGATO</b> ( <i>Le-gah-to</i> ).....	$\smile$ .....	Smooth and connected.
<b>STACCATO</b> ( <i>Stac-kah-to</i> ).....	!!!!.....	Very short and distinct.
<b>SEMI-STACCATO</b> ( <i>Sem-ee</i> ).....	.....	Less short and distinct.

## EXPLANATION AND PRONUNCIATION OF TECHNICAL TERMS.\*

<i>A</i> —In, for, at, with, &c. [faster and faster.   <i>o Li</i> ( <i>sag</i> <i>Le-gah-to</i> ); smooth and connected.	
<i>Accelerando</i> —( <i>A-tel-el-eran-do</i> ); moving	<i>Lento</i> —( <i>Layn-to</i> ); slow and gliding.
<i>Accento</i> —( <i>A-tchayn-to</i> ); accent, accented.	<i>Moderato</i> —( <i>Mod-e-rah-to</i> ); moderately
<i>Adagio</i> —( <i>A-dah-jo</i> ); slow.	<i>Obligato</i> —( <i>Ob-le-gah-to</i> ); necessary, indis-
<i>Ad libitum</i> , or <i>ad lib</i> —At pleasure.	pensable.
<i>Allegro</i> —( <i>Al-lay-gro</i> ); a quick movement.	<i>Pia</i> —( <i>Pee-a</i> ); more.
<i>Allegretto</i> —( <i>Al-lay-gray-to</i> ); less quick than	<i>Pia mosso</i> —( <i>Pee-ah-moso</i> ); more rapidly.
<i>allegro</i> .	<i>Presto</i> —Quick.
<i>Andante</i> —( <i>An-dan-te</i> ); distinct; rather slow.	<i>Prestissimo</i> —Very quick.
<i>Andantino</i> —( <i>An-dan-tee-no</i> ); quicker than	<i>Primo</i> —( <i>Pree-mo</i> ); first.
<i>A tempo</i> —( <i>Ah-tempo</i> ); in time. [andante.	<i>Pastorale</i> —( <i>Pas-to-rah-le</i> ); in a gentle style.
<i>Bis</i> —( <i>Bese</i> ); twice.	<i>Piacere</i> —( <i>Pee-a-tche-re</i> ); gay and graceful.
<i>Calando</i> —( <i>Ca-lan-do</i> ); diminish and retard.	<i>Recitative</i> —In speaking style.
<i>Cantabile</i> —( <i>Can-tah-bee-le</i> ), elegant, graceful.	<i>Ritard</i> —Slower and Slower.
<i>Con</i> —( <i>Cone</i> , long o); with.	<i>Senza</i> —Without.
<i>Con Spirito</i> —( <i>Spir-ito</i> ); with spirit.	<i>Senza organo</i> —Without organ.
<i>Coda</i> —An additional close of a composition.	<i>Solo</i> —( <i>So-lee</i> ); for one voice or instrument.
<i>Da Capo</i> —( <i>Da-cah-po</i> , or <i>D. C.</i> ); go to the	<i>Soli</i> —( <i>So-lee</i> ); plural of <i>solo</i> .
beginning.	<i>Sostenuto</i> —( <i>Sos-te-nu-to</i> ); sustained.
<i>Dal Segno</i> —( <i>Dal-say-no</i> , or <i>D. S.</i> ), go to the	<i>Subito</i> —( <i>Su-bee-to</i> ); quick.
<i>Dolce</i> —( <i>Dol-tehe</i> ); soft, sweet, delicate. [sign.	<i>Scherzo</i> —( <i>Skert-zo</i> ); in a playful manner.
<i>Fine</i> —( <i>Fe-ne</i> ); end.	<i>Trio</i> —( <i>Tree-o</i> ); for three parts.
<i>Finale</i> —( <i>Fee-nah-le</i> ); the final movement.	<i>Tutti</i> —( <i>Tut-tee</i> ); all together.
<i>Fugue</i> —( <i>G</i> , as in <i>get</i> ); a flight; one part	<i>Vivace</i> —( <i>Ve-rah-tehe</i> ); quick and lively.
leading, others imitating.	<i>Voce</i> —( <i>Vo-tehe</i> ); voice.
<i>Grave</i> —( <i>Grah-ve</i> ); slow and solemn.	<i>Volti</i> —( <i>Vol-tee</i> ); turn over.
<i>Giusto</i> —( <i>Je-us-to</i> ); in just, equal, steady time.	<i>Volti Subito</i> —turn over quickly.
<i>Largo</i> —A slow movement.	<i>Voce di Testa</i> —The head voice.
<i>Larghetto</i> —( <i>Lar-get-o</i> ); not so slow as <i>largo</i> .	<i>Voce di Petto</i> —The chest voice.

\* In the pronunciation, the syllable which is italicized, shows the accents.





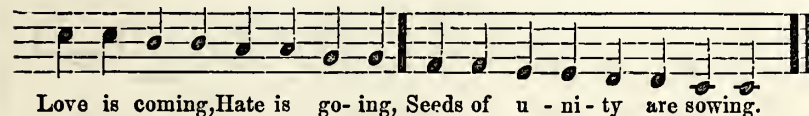
# PRACTICAL STUDIES.

No attempt is here made to introduce a system either new or old. Every teacher must explain each new point in his own way. We have only endeavored to suggest the order in which the new idea should be introduced. We continually refer back to the THEORETICAL STUDIES, where a full explanation of each new idea will be found. The Scale,

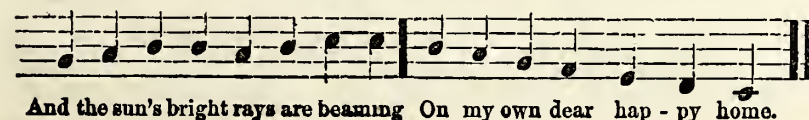
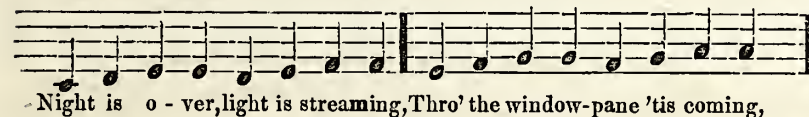
No. 1. Explain the STAFF and DOUBLE BAR. (See §§ 6—11, page 3.)



No. 2. Explain the CLOSE. (See § 12, p. 3.) *Sing by syllables first.*



No. 3. *Sing by syllables first, then by words.*



Staff, Short Notes, Double Bar, &c., should all be explained and illustrated upon the black-board before commencing these exercises. The successful teacher never tells *what he is going to do*, but *does it*; in other words, he makes his explanations *short and sharp*, and turns at once to the exercise which involves it.

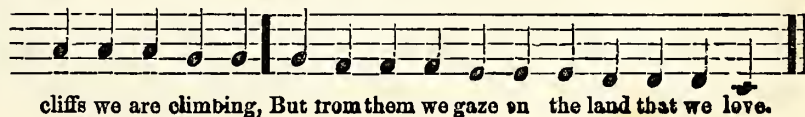
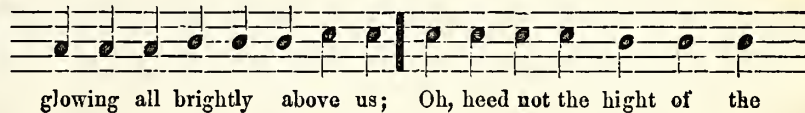
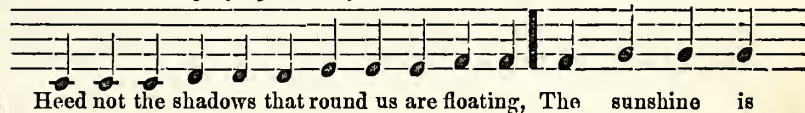
No. 4.



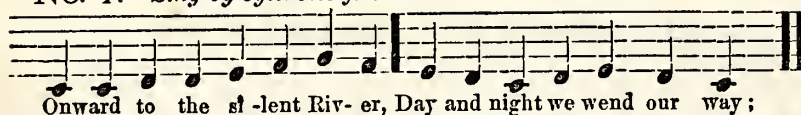
No. 5.



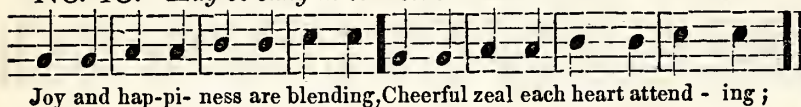
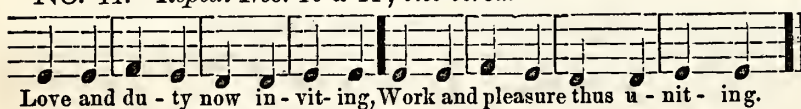
No. 6. *Sing by syllables first.*





No. 7. *Sing by syllables first.*No. 8. *May be sung in connection with No. 7.*

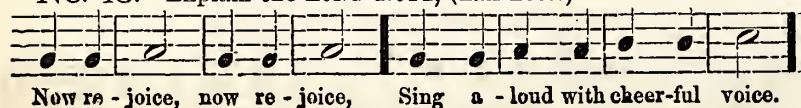
## No. 9. Explain counting and measures. (See §§ 16, 17, 18, 25 &amp; 26, p. 3 &amp; 4.)

No. 10. *May be sung in connection with No. 11.*No. 11. *Repeat Nos. 10 & 11; vice versa.*

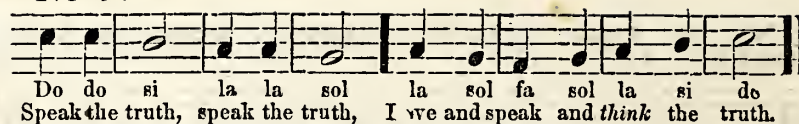
## No. 12. Explain the TIE. (See § 42, p. 4.)



## No. 13. Explain the LONG NOTE, (half note.)



## No. 14.

No. 15. *May be sung in connection with No. 14.*

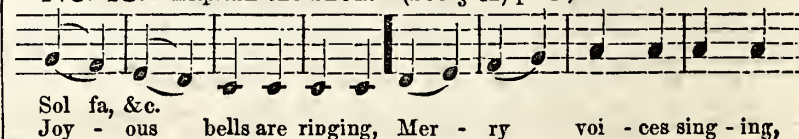
## No. 16. Explain the EXTENSION of the SCALE upward.



## No. 17. Explain SEVEN BELOW.



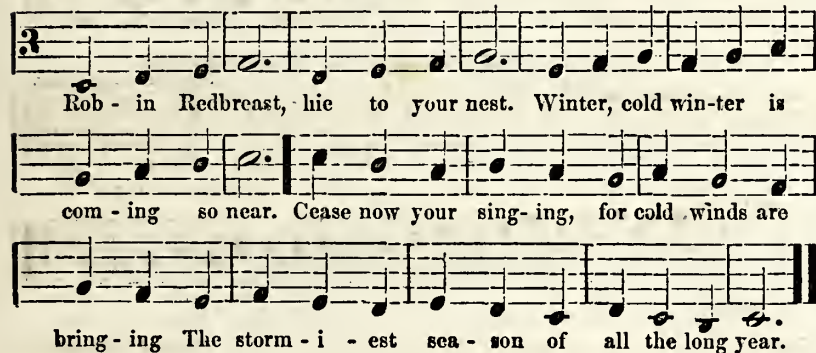
## No. 18. Explain the SLUR. (See § 42, p. 4.)



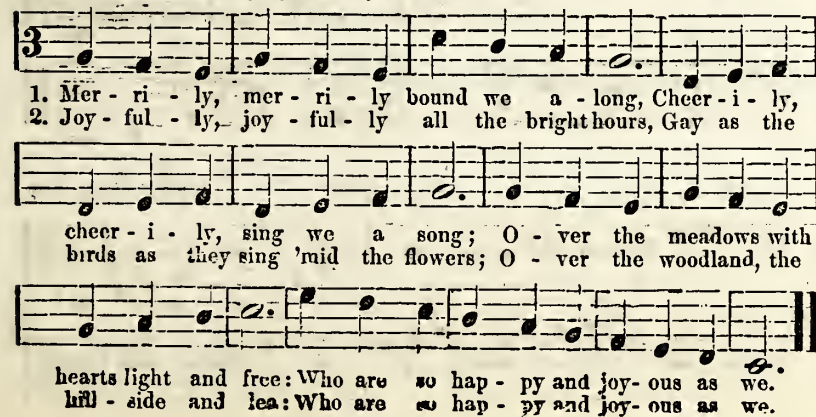
No. 19. Explain TRIPLE MEASURE and the DOTTED LONG NOTE.  
(See § 20, p. 3.)



No. 20. Sing by syllables first.

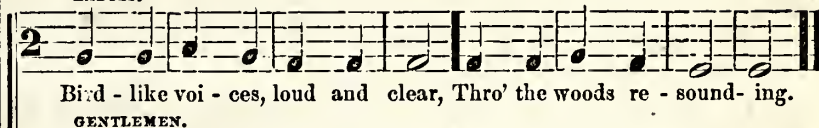


No. 21. Sing by syllables first.



No. 22. Explain the BRACE. (See § 55 & 56, p. 5.)

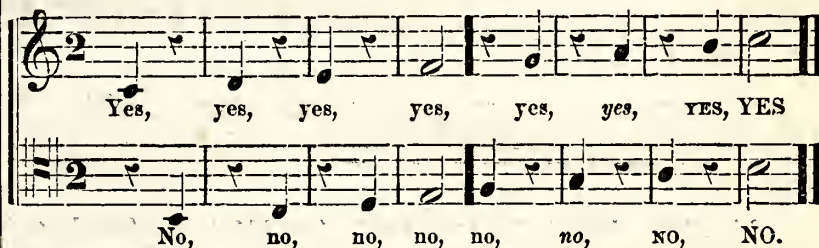
LADIES.



GENTLEMEN.



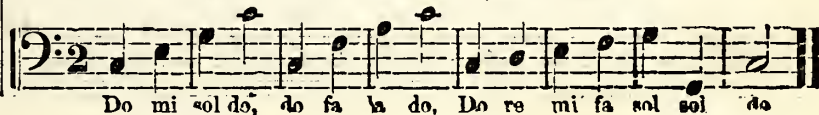
No. 23. Explain the SHORT REST. Also, the SOPRANO and TENOR CLEFS.



No. 24. Explain the REPEAT. (See § 58, p. 5.)

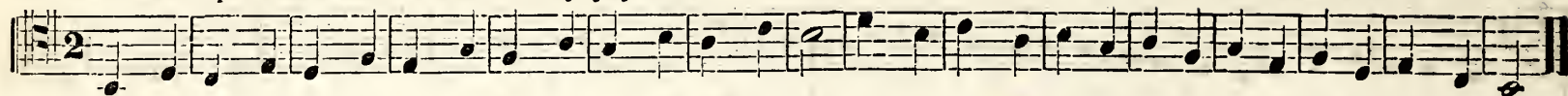


No. 25. Explain the BASE CLEF. (See § 53, p. 5.)





No. 26. Explain the SKIP of a THIRD. *Sing by syllables.*



No. 27. Explain the skip of a THIRD and FOURTH. (Nos. 26 & 27 may be sung in connection.)



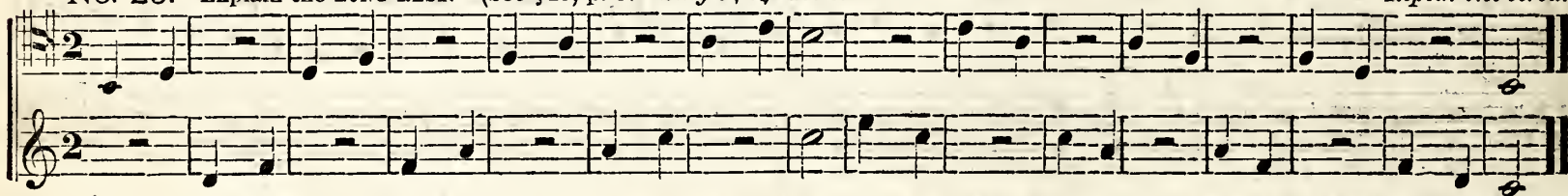
No. 28. *Sing by syllables.*

*Repeat vice versa*



No. 29. Explain the LONG REST. (See § 15, p. 3. *Sing by syllables.*

*Repeat vice versa.*



No. 30. Explain the DOTTED LONG REST.

*repeat vice versa.*

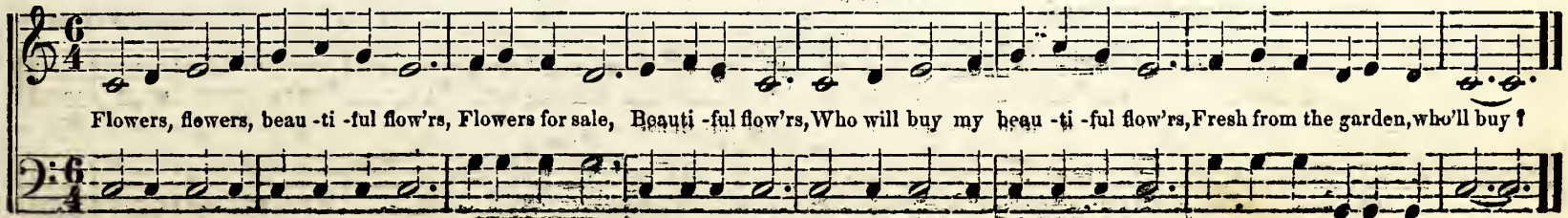


No. 31. *Sing by syllables, or ia.**Repeat vice versa.*

No. 32. Explain the WHOLE NOTE. Give the notes their correct names: *Whole Note, Half Note, Quarter Note*. Explain the FRACTION NUMERATOR and DENOMINATOR. § 14, p. 3.



No. 33. Explain SEXTUPLE MEASURE. (See § 22, p. 4.) *Sing first by syllables.*



Flowers, flowers, beau-ti-ful flow'rs, Flowers for sale, Beauti-ful flow'rs, Who will buy my beau-ti-ful flow'rs, Fresh from the garden, who'll buy?



## No. 34. Explain EIGHTH NOTES. (See §14, p. 3.)

Words by FRANK FOREST.

1. Charming spring, Love-ly spring, Beauteous sea-son, thee we sing; Blossoms rare Thou dost bear On thy bos-om fair.  
2. Charming spring, Love-ly spring, Beau-ty thou o'er all dost fling; Rich and poor, All may share In thy blessings rare.

Deck'd with ver-dure thou dost come, Fill-ing all the earth with song; Charming spring, Love-ly spring, We thy prais-es sing.  
Birds with war-blings fill the air, Flow'rs and fragrance ev-'ry-where; Charming spring, Love-ly spring, We thy prais-es sing.

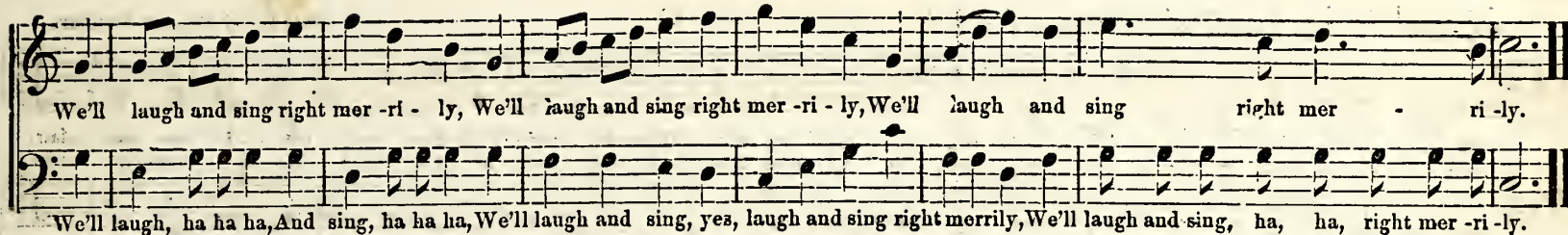
## No. 35.

P. W. HILL.

Do sol mi do Fa fa fa mi re do sol sol sol la si do do si la sol fa mi re do ha ha ha ha ha  
Mi sol do Lau-ra, see me do Lau-ra, see me, see me Lau-ra do.

## No. 36. Explain commencing and ending with a FRACTIONAL PART of a measure.

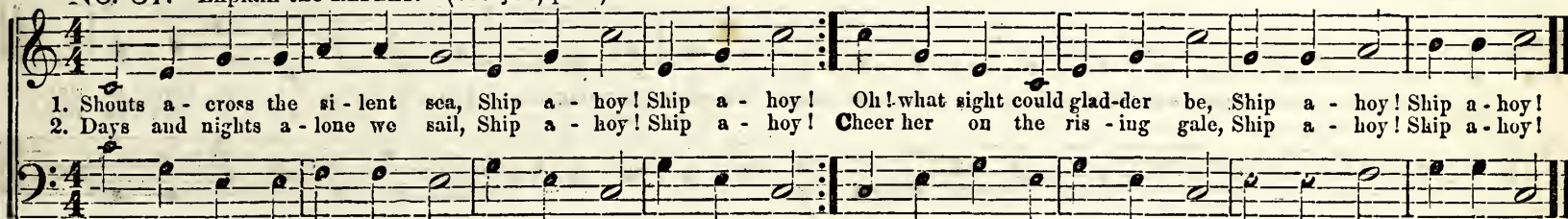
Come sing, come sing, Come sing this song with me, Come sing this song with me..... And if we all a-gree,  
On yes, yes, yes, we'll sing this song with thee, with thee, We'll sing, We'll sing, We'll sing this song with thee.



We'll laugh and sing right mer-ri-ly, We'll laugh and sing right mer-ri-ly, We'll laugh and sing right mer-ri-ly.

We'll laugh, ha ha ha, And sing, ha ha ha, We'll laugh and sing, yes, laugh and sing right merrily, We'll laugh and sing, ha, ha, right mer-ri-ly.

No. 37. Explain the REPEAT. (See § 58, p. 5.)



1. Shouts a-cross the si-lent sea, Ship a-hoy! Ship a-hoy! Oh! what sight could glad-der be, Ship a-hoy! Ship a-hoy!

2. Days and nights a-lone we sail, Ship a-hoy! Ship a-hoy! Cheer her on the ris-ing gale, Ship a-hoy! Ship a-hoy!

No. 38

LADIES.



What? Do re mi re mi re mi fa mi sol la sol la la sol sol fa mi

GENTLEMEN.

Come sing, Do re mi re mi fa mi no no no, try a-gain, right, sol la sol do si la wrong! wrong a-

gain! right, la sol fa sol fa mi no no no, that's not right; no, I say, good, sol fa mi re do well done.



## SUMMER'S GLORIES.

Explain BASS, TENOR, ALTO & SOPRANO. (See §§ 44 — 48 inclusive—p. 4.)

Tenor.

1. Oh the fruitful summer-time, Pleasure brings in ev - 'ry clime, Where the earth spreads out her feast. Giv - ing food for man and beast.

Alto.

2. From the farmer's rud - dy brow, Free - ly flows the moisture now, For the sun shines hot and clear, And his la - bor is se - vere.

Soprano.

3. But when qui - et evening comes, With what joy they seek there homes; Happy there, what - e'er be - fall, Hon - est la - bor sweetens all.

Bass.

## OUR STREAMERS ARE FLYING.

Explain the eighth-note as a BEAT NOTE; Explain SFORZANDO. (See § 130. p 13.)

1. Our streamers are fly - ing, They float on the gale; The breeze as it freshens, is swelling our sail; Our streamers are

2. While banners are wav - ing, And flags streaming bright, The friends we are leav - ing, are fad - ing from sight; While banners are

fly - ing, They float on the gale; The breeze, as it fresh - ens, Is swell - ing our sail. Then loud to the zenith - yr Our

wav - ing, And flags streaming bright, The friends we are leav - ing, Are fad - ing from sight, But whene're we wan - der, Their

The musical score for the first system consists of four staves. The top staff is a soprano line with a treble clef. The second staff is an alto line with a treble clef. The third staff is a tenor line with a treble clef. The bottom staff is a bass line with a bass clef. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

songs let us pour, Perhaps it will bear them To friends on the shore, Perhaps it will bear them To friends on the shore.

love shall at - tend, Their mem'ry will bless us, Their prayers will as - cend, Their mem'ry will bless us, Their prayers will as - cend.

The musical score for the second system consists of four staves. The top staff is a soprano line with a treble clef. The second staff is an alto line with a treble clef. The third staff is a tenor line with a treble clef. The bottom staff is a bass line with a bass clef. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.



Explain the connecting of the stems of eighth notes ; also, that such connection is equivalent to a slur.

1. Au - tumn winds are sigh - ing; Sum - mer glo - ries dy - ing; Har - vest time is nigh, Har - vest time is nigh.

2. See the fields, how yel - low, Clus - ters, bright and mel - low, Gleam on ev' - ry hill, Gleam on ev' - ry hill.

3. Now the lads are spring - ing, Maid - ens blithe are sing - ing, Swells the har - vest strain, Swells the har - vest strain.

Cool - er breez - es quiv' - ring, Thro' the pine trees shiv' - ring, Sweep the troub - led sky, Sweep the troub - led sky.

Nec - tar fills the foun - tains, Crowns the sun - ny moun - tains, Runs in ev' - ry rill, Runs in ev' - ry rill.

Ev' - ry field re - joice - es, Thou - sand thank - ful voice - es, Min - gle on the plain, Min - gle on the plain.

Explain the HOLD. (See § 61. p 6.)

1. Fold me clos - er still, dear Moth - er, Clos - er still, the loved one said; None to pet but lit - tle brother, When your lit - tle darling's dead.

2. Do not weep for me, dear Moth - er, Lis - ten to that heavenly song; Love - ly an - gels, hap - py spir - its, Soon I'll join that bliss - ful throng.

3. Oh, this achi - ing head, dear Moth - er, How I've suf - fered none can tell; But the struggle's al - most o - ver; Farewell, moth - er, Oh, farewell.

### TWILIGHT. 7s.

Explain SHARP FOUR. "*Accidentals continue their significance throughout the measure in which they occur.*"\* (See Bass and Tenor.)

1. Soft - ly fades the twi - light ray Of the ho - ly Sab - bath day; Gent - ly as life's set - ting sun, When the Christian's course is run.

2. Peace is on the world abroad, 'Tis the ho - ly peace of God, Sym - bol of the peace with - in When the spir - it rests from sin.

3. Still the spir - it lin - gers near, Where the eve - ning wor - ship - er, Seeks commu - ion with the skies, Pressing onward to the prize.

\* The last clause of this rule, namely, "and from measure to measure until canceled by a note intervening upon another degree of the staff," is very properly discontinued by most of our modern composers, as it is of no benefit, and causes great confusion. In this book, as in all the author's works, whenever an accidental is required in the following measure it will be placed there.



## COME JOIN THE MERRY THRO'NG

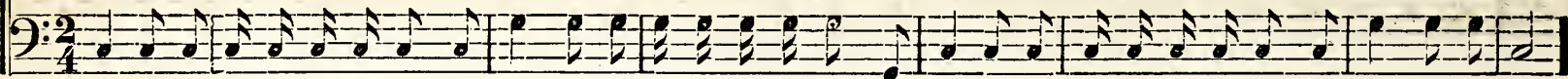
Explain SIXTEENTH NOTES. (See § 14, p. 3.) Explain D.C. & FINE. (See § 59, p. 6.)

*Fine.*

1. Come join our hap-py, happy thro'ng, Dear friends sing this merry, mer-ry song, While thus we the har-mo-ny prolong, Come, friends, join our lay.  
D.C. When all thus mer-ri-ly u nite, Our sing-ing will ev-er give delight, And all e-vil tho'ts will put to flight, Then sing while we may.

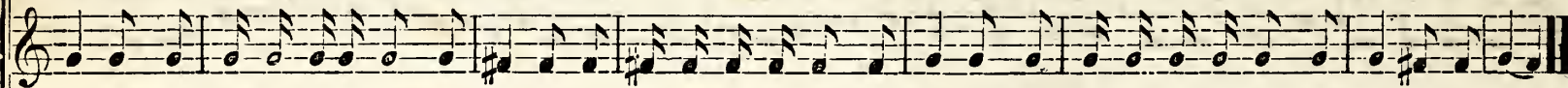


2. Join nature's mer-ry rounde-lay, Thro' woodland and meadows let us stray, And pass pleasant-ly the hours a-way, Then join, join us all.  
D.C. Thus nature plays her fai-ry lyre, Deek'd out in her hol-i-day at-tire, In-vites us her love-li-ness to share, Then haste to our call.



*D.C.*

Yes, we will join the merry strain, While thus meet we hap-pi-ly a-gain, And dull care we'll cheerful-ly re-sign, On this fes-tive day.



Sweet flow'rs will greet us as we go, All smil-ing with ti-ny drops of dew, Their fragrance and beauty ev-er new, Our hearts will enthral.



Explain SHARP ONE, SHARP TWO, SHARP FIVE & SHARP SIX. (See § 96, p. 7.)

1 Hark! the dis-tant peal-ing bell! Sweetly sounding thro' the dell; As its wel-come tones roll on, Raise our eve-ning song;

2. Hark! the dis-tant peal-ing bell! Louder now its ech-oes swell; Darken'd now the goild-en west, All is hush'd to rest;

The musical score consists of two systems. The first system contains the first two verses of the hymn. Each verse is written on four staves: a soprano staff (treble clef), an alto staff (treble clef), a tenor staff (treble clef), and a bass staff (bass clef). The time signature is 4/4. The key signature has one sharp (F#). The first system ends with a double bar line and repeat dots. The second system continues the melody and accompaniment for the second verse.

Voi-ces blending, Praise as-cending, Twilight joys we thus pro-long; Voi-ces blending, Praise ascend-ing, Twilight joys pro-long.

Silence keeping, Peace-ful sleeping, Hour to wea-ry mor-tals blest; Silence keeping, Peace-ful sleeping, Hour to mortals blest.

The musical score continues with two more systems. The third system contains the third and fourth verses. It follows the same four-staff format (soprano, alto, tenor, and bass). The time signature remains 4/4, and the key signature remains one sharp. The fourth system concludes the piece with a final double bar line and repeat dots.



Explain the DOTTED EIGHTH NOTE. (See Chorus.)

1. We love to sing, but not a-lone, In qui-et shad-y vale, Our voi-ces mingling with the song Of thrush and nightin-gale.

2. When love-ly eve is com-ing on, And na-ture is se-rene, Our shadows length'ning o'er the lawn, How beau-ti-ful the scene.

3. There sit-ting by the one we love, Of all the earth most dear, We'll nev-er from each oth-er rove, Nor cause an anxious fear.

CHORUS.

Tra la la tra la la tra la la tra la la tra la la tra la la.

Tra la la la la.... tra la la la la.... tra la la la la.... tra la la la la tra la la la la.... tra la la la la.... tra la la la la.... tra la la la la.

Tra la la tra la la tra la la tra la la la la tra la la tra la la tra la la tra la la la la.

Tra la la la tra la la la tra la la la tra la la la tra la la la tra la la la tra la la la.

1. There's sunshine af - ter rain, dear friends. There's sunshine af - ter rain, And twilight comes when darkness ends, To ush - er day a - gain.

2. Then nev - er let the fiend Despair En - chain our troubled mind; Nor let the clouds of bit - ter care, The soul's bright mission blind.

3. The meads grow rich - er for the storm, And sweet - er smell the flow'rs; And why not man re - ceive a charm From e'en em - bittered hours?

DUET.

1 Spring brings to life the sleeping grain, And va - ried flowers gay; And hope, when all is grief and pain, Shines o'er the heart's highway.

2 For if life's morn be dark and drear, By gloom - y ills o'er - cast, A glow - ing noon - tide, bright and clear, May cancel troubles past.

3 Good with the e - vil ev - er blends, Weeds grow among the grain, While there is love for all, dear friends, And sunshine af - ter rain.



## DUET OBLIGATO.

There's sunshine, bright sunshine, There's sunshine af - ter rain, There's sun - shine, bright sunshine, There's sunshine af - ter rain.

La la la la la la, &c.

La la la la la la, &c.

Words by J. F.

I AM WEARY.

ORAZIO.

Explain the KEY OF A MINOR, Harmonic form. (See § 115. p. 10.)

1. I am wea-ry; lone and toilsome Is the upward march of life; Wea-ry of its fleet-ing pleasures, Of its jar-ring din and strife.

2. Tell me, O bright an-gel, tell me, When this rugged march is o'er, Will the loved, the dear de-part-ed, Meet me on the oth-er shore.

3. Will they gladly hail my coming, When the spir-it bursts its clay, With the touch of love im-mor-tal Light me o'er the darksome way?

4. Yes, I hear the an-gel answer, "All my spir-it seeks, and more, Shall be giv-en when the warder, Death, unlocks the pris-on door.

5. Then, O teach my spir-it patience, Give me strength the cross to bear, That in realms of life e-ter-nal, I the promised crown may wear.

Explain the CHROMATIC SCALE ascending. (See §§ 95 and 96, p. 7.)

1. See the snow come and go, Whistling round and round, Fly - ing fast, flit - ting past, Flut - t'ring to the ground.

Do si do re di re mi ri mi do do. Sol fi sol la si la si li si sol mi. fa do.

2. Life is so, youth like snow Whirls and ed - dies past, Age comes on, creep we down, To the ground at last.

### IN THE DARK AND CLOUDY DAY. 7s & 5s.

Explain the KEY of G and its signature. (See §§ 99 and 100, p. 8.)

1. In the dark and cloud - y day, When earth's rich - es flee a - way, And the last hope will not stay, Sa - vior, comfort me.

2. When is fled earth's vain re - nown, When I feel the world's cold frown, When my spir - it is cast down, Sa - vior, comfort me.



1. Sing-ing in the school-room, Pleasant 'tis to see, Hap-py hearts and voi-ces In a mer-ry glee.  
 2. Sit-ting up e-reet and Beat-ing with the hand, Meas-ure af-ter meas-ure, Time at our com-mand.

3. Wil-lie, Ben-nie, John-nie, Fred-die, Jim-mie, Sam, Liz-zie, Ka-tie, Ma-ry, Mat-tie, Su-san, Ann.

4. May the hours we sing here, Make the weak-er strong, And the strong-er wis-er, As we go a-long.

Singing, singing, Voices ringing, We're a mer-ry hap-py band, Singing, singing, Voic-es ring-ing, We're a mer-ry hap-py band.

Singing, singing, Voices ringing, We're a mer-ry hap-py band, Singing, singing, Voic-es ring-ing, We're a mer-ry hap-py band.

1. What a joy to hu - man eyes, When it laughs and when it cries, What a treas-ure, what a prize, Is pet, the household baby.

2. Sis - ters from their nu - sie run, Maud has caught the "sweetest one," Grace bends down in girl-ish fun, To make a horse for baby.

3. Pa - pa brings it play-things bright, When he comes from store at night, How it laughs with wild de-light, 'Tis just the dear-est baby.

Mamma's eyes grow bright with joy, Grand-pa laughs, and Grand-pa's boy Glad - ly leaves his last new toy, To play bo-peep with baby.

Bring the pup - py and the cat, Let her pull and pinch and pat, Puss and pup were made for that, Were made to please the baby.

What a joy to hu - man eyes, What an an - gel in dis - guise, What a treas-ure, what a prize, Is pet, the house-hold baby.



1. Stay thy tears so quick - ly falling, Wait and hope. An - gel voi - ces sweet - ly calling, "Wait and hope."

2. Tho' the poor oft toil in vain, Wait and hope. Hap - py hours will come a - gain, Wait and hope.

3. Rail not at thy luck - less fate, Wait and hope. Wealth oft lies in poor es - tate; Wait and hope.

4. Pa - tient bear af - flic - tion's rod; Wait and hope. Paths of grief oft lead to God; Wait and hope.

Thro' those tears thou yet shall trace, Dawn - ing of a day of grace; Sunbeams will the shad - ows chase, Wait and hope.

For - ti - tude will thee up - hold, Make thee in thy pur - pose bold; "All that glit - ters is not gold," Wait and hope.  
Tho' to cir - cumstance a prey, Be not faint of heart to - day; For - tune oft doth toy and play, Wait and hope.

Prov - i - dence o'er - watcheth all, Rules a - like both great and small, Notes the lit - tle spar - row's fall, Wait and hope.

# THE ALPHABET.

FROM MOZART.

35

Explain THIRTY-SECOND notes. (See §§ 14 & 15, p. 3.) Also explain FLAT SEVEN. (See § 96. p. 7.)

Soprano.

A b c d e f g h i j k l m n o, k l m n o p q k l m n o p q

Alto.

A b c d e f g h i j k l m n o, k l m n o p q k l m n o p q

Bass & Tenor.

A b c d e f g h i j k l m n o, k l m n o p q k l m n o p q

r s t u v w..... x y & z. a..... b..... c..... d..... e f g h i j

r s t u v w..... x y & z. a..... b... c..... d.. e f g h i j

a b c d e f g h i j k l

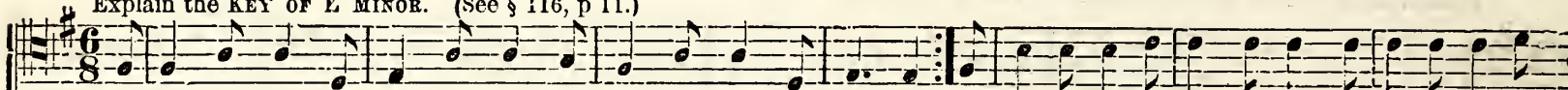
k l m n o, k l m n o p q, k l m n o p q r s t u v w..... x y & z.

k l m n o, k l m n o p q, k l m n o p q r s t u v w..... x y & z.

m..... n o, x y & z.



Explain the KEY OF E MINOR. (See § 116, p 11.)



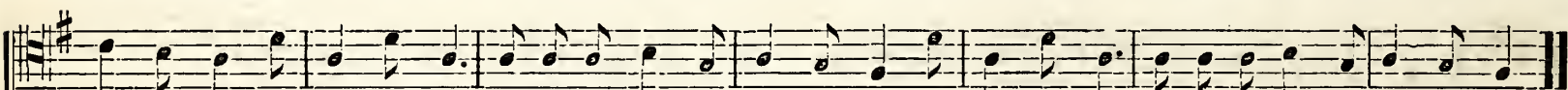
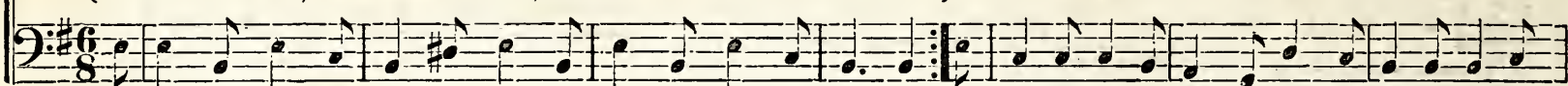
1. { Oh, cold - ly blows the northern blast, Thro' leaf - less tree - tops howl - ing ; } Then tar - ry, trav'ler, rest thee here, And welcome to our  
 { The gloomy night is gath'ring fast, And threat'ning clouds are scowling. }



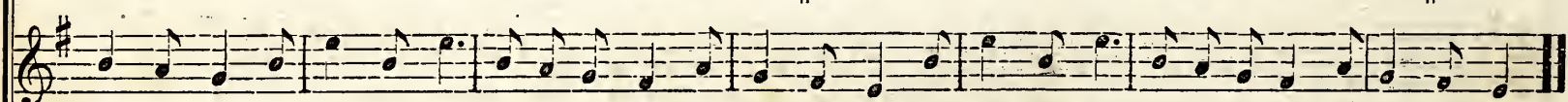
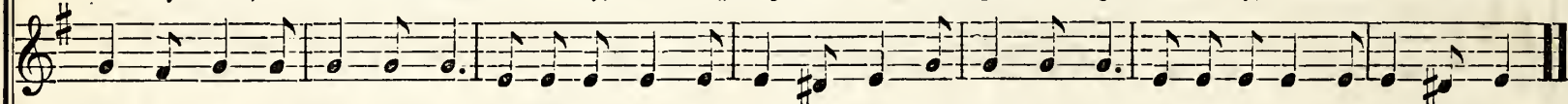
2. { The mountain road is drear and lone, The wolves are fierce and hun - gry, } Then tar - ry, trav'ler, rest thee here, And welcome to our  
 { The light of day will soon be gone, The storm be - comes more an - gry. }



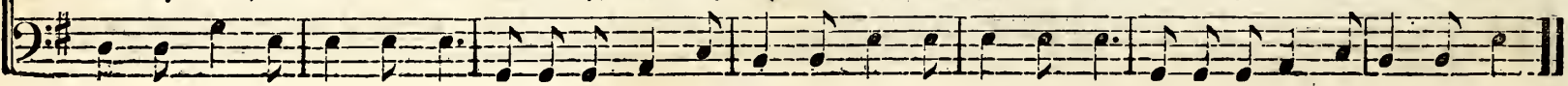
3. { No moon will shine thy way to light, No stars to cheer and guide thee : } Then tar - ry, trav'ler, rest thee here, And welcome to our  
 { The wind will blow, the rain will beat, Some e - vil will be - tide thee. }



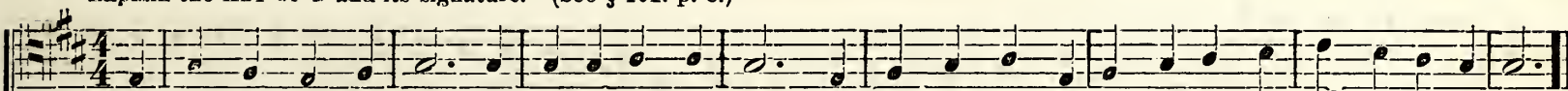
home - ly cheer ; The fire shall burn mer - ri - ly, Blaz - ing bright and warm ; We'll pass the night cheer - i - ly, Care - less of the storm.



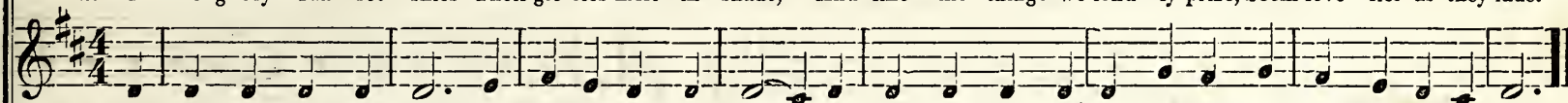
home - ly cheer ; The fire shall burn mer - ri - ly, Blaz - ing bright and warm ; We'll pass the night cheer - i - ly, Care - less of the storm.



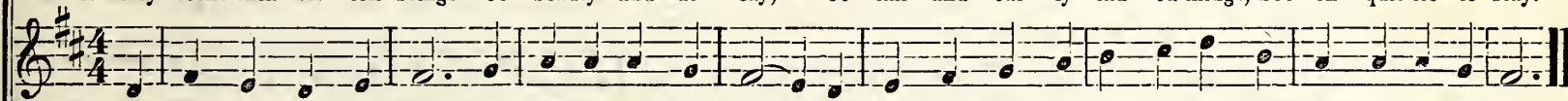
Explain the KEY of D and its signature. (See § 101. p. 8.)



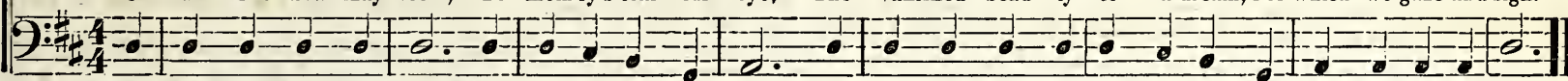
1. Sweet Sabbath of the year,\* While evening shades de - cay, Thy part - ing steps me-thinks I hear Steal from the world a - way.  
2. A - long thy sun - set skies Their glo - ries melt in shade, And like the things we fond - ly prize, Seem love - lier as they fade.



3. Thy scene each vis - ion brings Of beauty and de - cay, Of fair and ear - ly - fad - ed things, Too ex - quis-ite to stay.



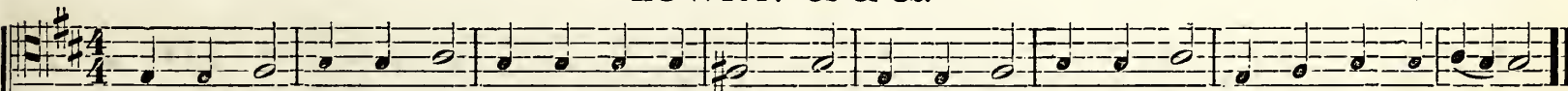
4. Of joys that come no more, Of flow'rs whose bloom is fled, Of fare - wells wept up - on the shore, Of friends estranged or dead.  
5. Of all that now may seem, To mem'ry's tear - ful eye, The vanished beau - ty of a dream, For which we gaze and sigh.



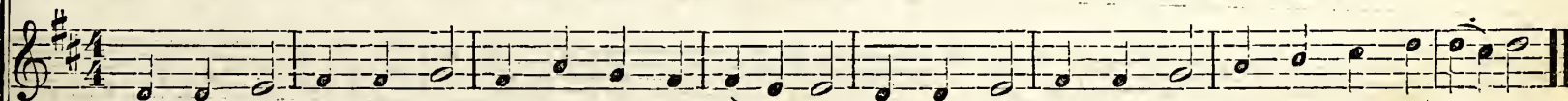
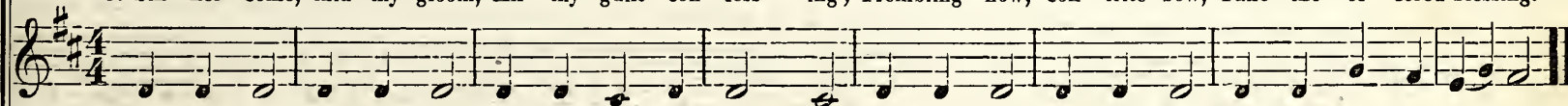
\* Autumn is here called the "Sabbath of the year."

# LOWRY. 3s & 6s.

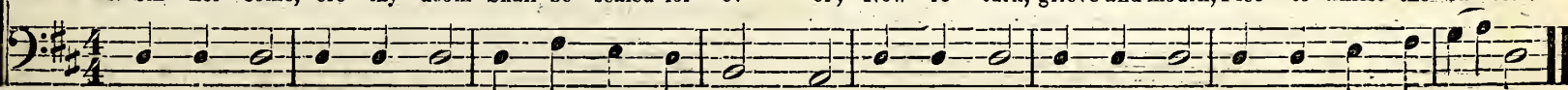
H. R. PALMER.



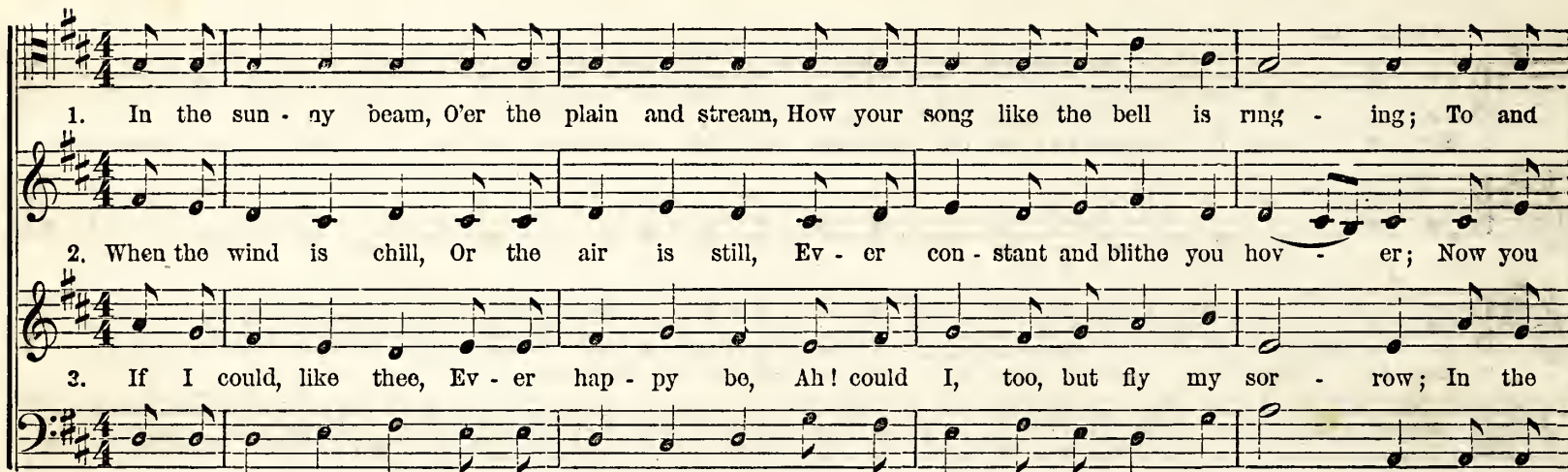
1. Sin - ner come, 'mid thy gloom, All thy guilt con - fess - ing; Trembling now, con - trite bow, Take the of - fered blessing.



2. Sin - ner come, ere thy doom Shall be sealed for - ev - er; Now re - turn, grieve and mourn, Flee to Christ the Sa - vior.







1. In the sun - ny beam, O'er the plain and stream, How your song like the bell is ring - ing; To and

2. When the wind is chill, Or the air is still, Ev - er con - stant and blithe you hov - er; Now you

3. If I could, like thee, Ev - er hap - py be, Ah! could I, too, but fly my sor - row; In the



fro you fly, 'Neath the sun - ny sky, While in si - lence we list to your sing - ing.

flit be - low, Then a - loft you go, Not a grief in your song we dis - cov - er.

sun - ny ray Of the sum - mer day I would sport, nor would grieve for the mor - row.

Explain Bis.

1. Mer - ri - ly, mer - ri - ly pass - es the day, Mow - ing and toss - ing and rak - ing the hay; Farm - ing is charm - ing, a

2. Cheer - ful - ly, cheer - ful - ly onward each one, Buoy - ant with laugh - ter and shar - ing the fun, Mow - ing and sow - ing, a

BIS.

farm - er I'd be: Cheer - ful, con - tent - ed, no id - ler is he. Hap - py is he, Hap - py, Oh, hap - py is he.

BIS.

farm - er I'd be! Mirth - ful, de - light - ed, he's hap - py and free, Hap - py is he. Hap - py, Oh, hap - py is he.



Explain the DOTTED EIGHTH and SIXTEENTH to a beat

1. Off be-fore your moth-er Fair-ly knows you're out; Good-ness this is jol-ly, Tramping af-ter trout;

2. Dip-ping in-to spring-holes, Glancing in and out; Ev-ery-thing in or-der, Soon we'll have the trout;

3. Twen-ty ounc-es sure-ly, Lift him if you doubt; Sil-ver, gold or gar-net, What can match a trout?

Slip-ping o-ver moss-es, Trip-ping o-ver stones; Creep-ing thro' me-rass-es, Chill'd thro' blood and bone.

Fly him gent-ly, kind-ly, Horse-hair is but frail; There's a speck-led beau-ty, Flies like these ne'er fail.

Splash! there goes a "sock-er," Whir! and he is out; Where's a school so pleas-ant, As a school of trout?

1. The ro - ses are a re - gal troop, And hum - ble folks the dai - sies,—But, blue - bells of New Eng - land, To you I give my prais - es;  
 2. The south-wind breathes, and lo! ye throng This rug - ged land of ours..... Me - thinks the pale blue clouds of May Drop down and turn to flow - ers!  
 3. All night your eyes are closed in sleep, But o - pen at the dawn - ing; Such sim - ple faith as yours can see God's com - ing in the morn - ing:  
 4. And you are like the eyes I love—So mod - est and so ten - der, Just touch'd with morning's glorious light, And eve - ning's gen - tle splen - dor:

To you, fair phantoms in the sun, Whom mer - ry Spring dis - cov - ers, With blue - birds for your lau - re - ates, And hon - ey - bees for lov - ers.  
 By cot - tage doors, a - long the roads, You show your win - some fac - es, And, like the spec - tre la - dy, haunt The lone - ly wood - land pla - ces:  
 You lead me by your ho - li - ness To pleas - ant ways of du - ty; You set my tho'ts to mel - o - dy, You fill me with your beau - ty.  
 Long may the heav - ens give you rain, The sun - shine its ca - ress - es, Long may the lit - tle girl I love En - twine you in her tress - es.

To you, fair phan - toms in the sun, Whom mer - ry Spring dis - cov - ers, With blue - birds for your lau - re - ates, And hon - ey - bees for lov - ers.  
 By cot - tage doors, a - long the roads, You show your win - some fac - es, And, like the spec - tre la - dy, haunt The lone - ly wood - land pla - ces.  
 You lead me by your ho - li - ness To pleas - ant ways of du - ty; You set my tho'ts to mel - o - dy, You fill me with your beau - ty.  
 Long may the heav - ens give you rain, The sun - shine its ca - ress - es,—Long may the lit - tle girl I love En - twine you in her tress - es.



Explain the KEY of F and its signature. (See § 106, p. 9.)

1. Why that look of sad - ness? Why that downcast eye? Can no tho't of glad - ness Lift thy soul on high?

2. Is thy bur - dened spir - it Ag - o - nized for sin? Think of Je - sus' mer - it; He can make thee clean.

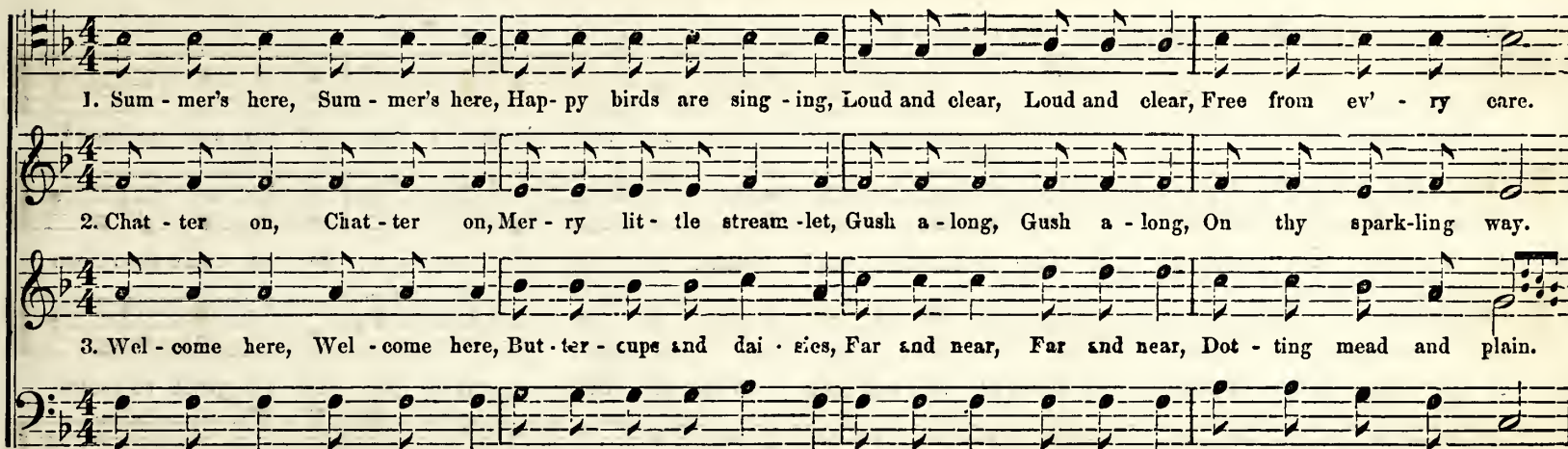
3. Oh thou heir of heav - en, Think of Je - sus' love, While to thee is giv - en All his grace to prove.

### SUNSET.

1. Golden sun of eve - ning, In thy splendid car; To the west re - treat - ing, Rich thy glo - ries are.  
Rich thy glories are.

2. Sun! I love to view thee, Since I lisp'd thy name; Since I learn'd thy glo - ries From Je - ho - vah came.  
From Je - ho - vah came.

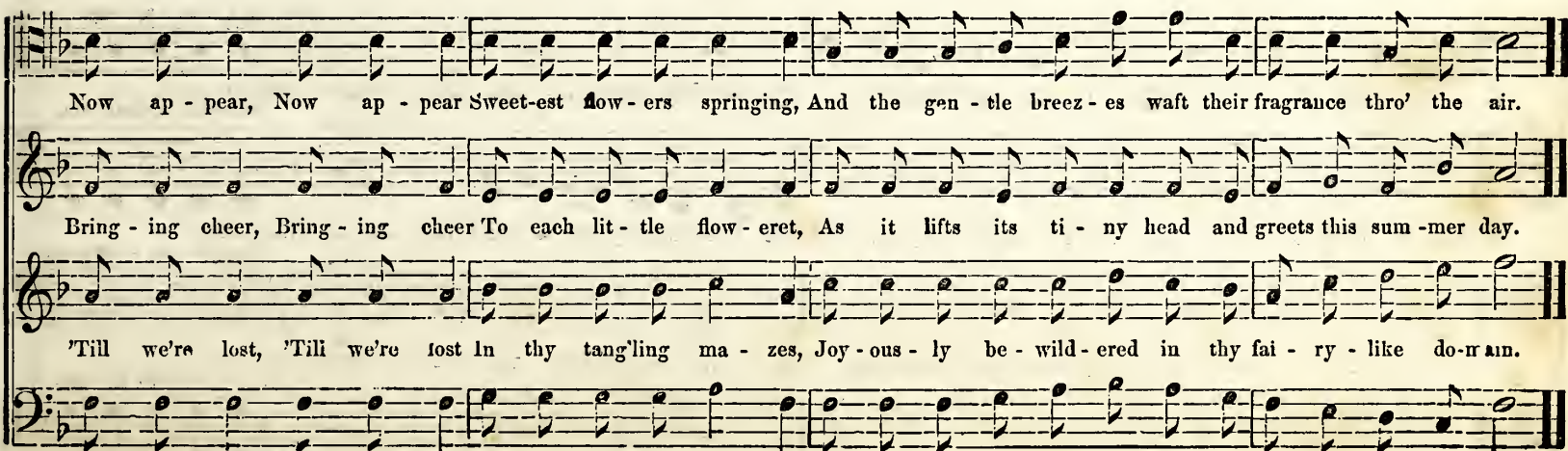
3. Oft - en while I see thee, Bright and cloudless shine, Ho - ly that's come o'er me, That's of things di - vine.  
That's of things di - vine.



1. Sum - mer's here, Sum - mer's here, Hap - py birds are sing - ing, Loud and clear, Loud and clear, Free from ev' - ry care.

2. Chat - ter on, Chat - ter on, Mer - ry lit - tle stream - let, Gush a - long, Gush a - long, On thy spark - ling way.

3. Wel - come here, Wel - come here, But - ter - cups and dai - es, Far and near, Far and near, Dot - ting mead and plain.



Now ap - pear, Now ap - pear Sweet - est flow - ers springing, And the gen - tle breez - es waft their fragrance thro' the air.

Bring - ing cheer, Bring - ing cheer To each lit - tle flow - eret, As it lifts its ti - ny head and greets this sum - mer day.

'Till we're lost, 'Till we're lost In thy tang'ling ma - zes, Joy - ous - ly be - wild - ered in thy fai - ry - like do - main.



1. The pearl that all are prais - ing, Is not the pearl for me; Tho' mul - ti - tudes are gaz - ing, 'Tis

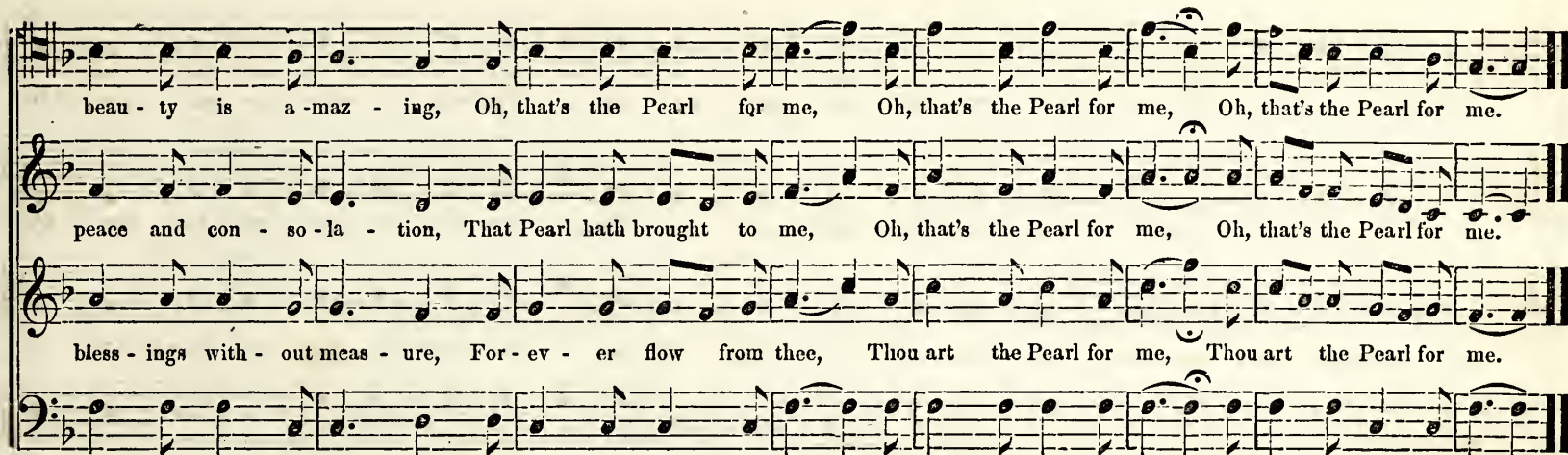
2. From tri - al and temp - ta - tion, That Pearl hath set me free; The joy of my sal - va - tion, Oh,

3. O pre - cious, price - less Treas - ure, Thou art the Pearl for me; All earth - ly joy and pleas - ure Is

not the pearl for me;.. But I've a Pearl of price un - told, That nev - er can be bought with gold; Its

that's the Pearl for me;.. It bade my soul look up and live, One glance did all my load re - move, Oh,

nought compared with thee; A - mong ten thou - sand thou art chief, Thy beau - ty pass - es all be - lief; Oh,



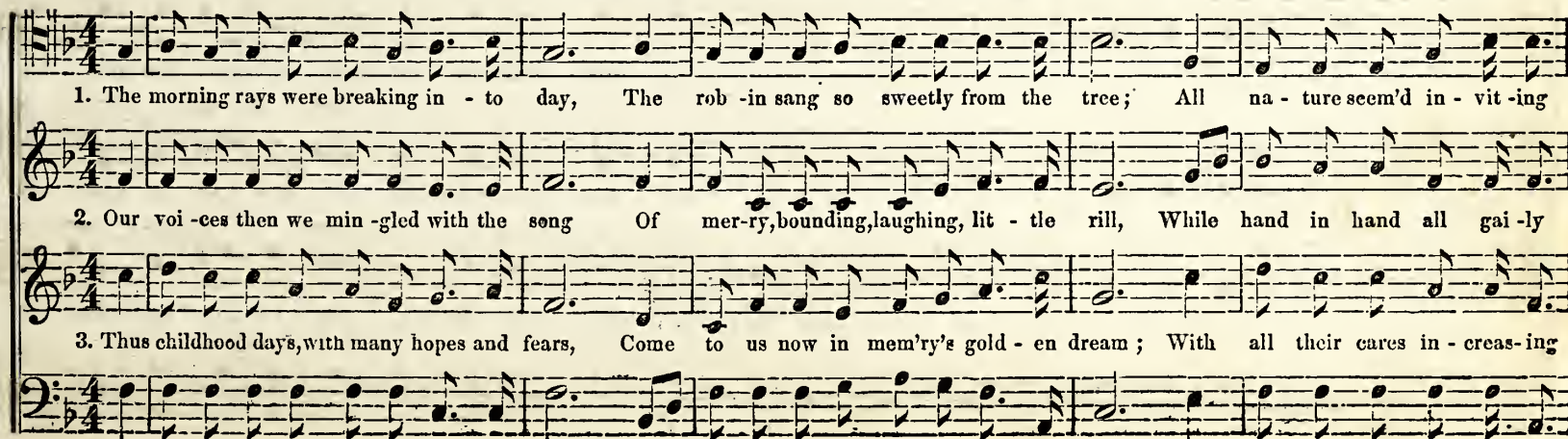
beau - ty is a - maz - ing, Oh, that's the Pearl for me, Oh, that's the Pearl for me, Oh, that's the Pearl for me.

peace and con - so - la - tion, That Pearl hath brought to me, Oh, that's the Pearl for me, Oh, that's the Pearl for me.

bles - sings with - out meas - ure, For - ev - er flow from thee, Thou art the Pearl for me, Thou art the Pearl for me.

HAPPY CHILDHOOD HOURS.

Words and Music by P. W. HILL.



1. The morning rays were breaking in - to day, The rob - in sang so sweetly from the tree; All na - ture seem'd in - vit - ing

2. Our voi - ces then we min - gled with the song Of mer - ry, bounding, laughing, lit - tle rill, While hand in hand all gai - ly

3. Thus childhood days, with many hopes and fears, Come to us now in mem'ry's gold - en dream; With all their cares in - creas - ing



us a - way, To join the glo - rious con - cert of the free. How grate - ful the ear - ly cheer-ing dawn, While the

tripp'd a - long, Thro' glen and by the lit - tle bu - sy mill. Oh, then, nor can I for - get the scene, When in

with our years, We of - ten wish to live them o'er a - gain. Our voi - ces we'll tune in grate-ful praise To the

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in treble clef, and the bottom staff is in bass clef. The music is written in a simple, accessible style with many eighth and sixteenth notes, and rests. The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes.

breez-es so sweetly fill'd the air, We wander'd thro' the val-ley, o'er the lawn, And cull'd the sweet-est flow-ers blooming there.

springtime of life and na - ture fair, On car - pets of the love-ly ev - er-green, We wove for one an - oth - er garlands rare.

Giv - er of all our mer-cies past, We'll thank Him, as He lengthens out our days, Nor mur-mur that they can-not al-ways last.

The second system of the musical score also consists of four staves, following the same format as the first system. It continues the melody and accompaniment, ending with a double bar line. The lyrics continue across the staves, maintaining the same musical notation and syllable placement.

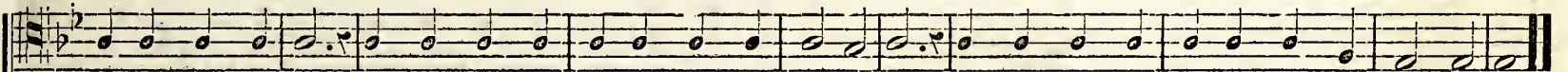
Explain the KEY of B FLAT and its signature. (See § 107, p. 9.)



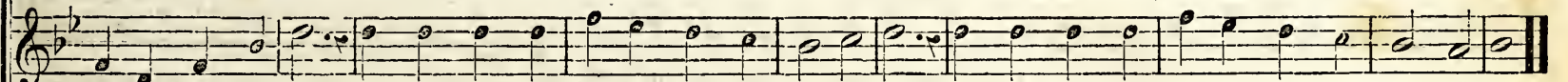
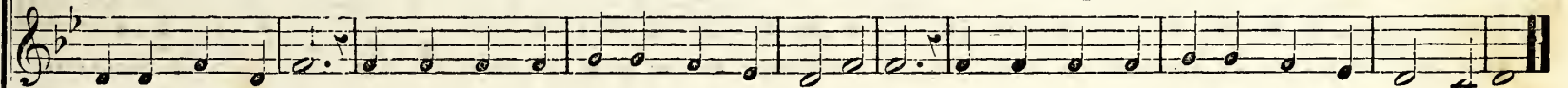
1. Morning beauty ten-der, Dawns in ro-sy ray; Praise the source of splendor, Praise God's name to-day! See the gold-en glo-ry



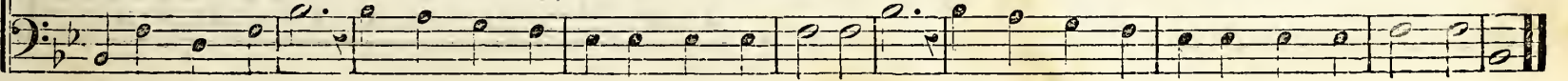
2. Rip'ling brook that crispeth O'er a pebbly way, Thro' its wavelets lispeth; Praise God's name to-day! Up my heart, glad bounding



O'er you mountain play; Hear that voice-less sto-ry; Praise God's name to-day! Hear that voice-less sto-ry; Praise God's name to-day!



In the morn-ing ray, In the life surrounding, Praise God's name to-day! In the life surrounding, Praise God's name to-day!





## MERRILY DANCE THE STARS TO-NIGHT. Sleighting Glee.

Words by MISS A. M. DOUGLASS.

Music by H. R. PALMER.

1. Oh mer - ri - ly dance the stars to - night, Oh mer - ri - ly dance the stars; The moon looks down in

2. Oh mer - ri - ly beat our hearts to - night, Oh mer - ri - ly beat our hearts; Old win - ter has a

The first system of the musical score is written for four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a bass line in bass clef. The lyrics are written below the staves, with the first line of lyrics corresponding to the first three staves and the second line corresponding to the fourth staff.

sil - ver light, Thro' the blue e - nam - el'd bars. There is no sound in the for - est round, No voice from flow'r and

keen de - light, That the sun - mer ne'er im - parts. Our eyes are bright with the warm love - light, That win - ter may not

The second system of the musical score continues the melody from the first system. It consists of four staves: a vocal line in treble clef, a vocal line in treble clef, a vocal line in treble clef, and a bass line in bass clef. The lyrics are written below the staves, with the first line of lyrics corresponding to the first three staves and the second line corresponding to the fourth staff.

## CHORUS.

*Accompany with sleigh-bells and toy torpedoes.*

tree; And the win - ter rime with its spark - ling chime, At its task goes si - lent - ly. Mer - ri - ly o - ver the

chill; And the spark - ling snow with its sil - ver glow, Bright - ly gleams a - round us still. Mer - ri - ly o - ver the

beau - ti - ful snow; Mer - ri - ly oh! Beau - ti - ful snow! Voic - es and bells chime and rhyme as we go;

beau - ti - ful snow; Mer - ri - ly oh! Beau - ti - ful snow! Voic - es and bells chime and rhyme as we go;



## Merrily Dance the Stars To-night. Concluded

Mer - ri - ly oh! Beau - ti - ful snow! Eyes like the stars seem to spark - le and glow; Mer - ri - ly oh!

Mer - ri - ly oh! Beau - ti - ful snow! Eyes like the stars seem to spark - le and glow; Mer - ri - ly oh!


*Repeat chorus ad lib.*

Beau - ti - ful snow! Puls - es are bound-ing with keen - est de-light, Out in this beau - ti - ful night.

Beau - ti - ful snow! Puls - es are bound-ing with keen - est de-light, Out in this beau - ti - ful night.


# FORGIVE AND FORGET.

L. O. EMERSON. 51



1. Oh, for - give and for - get, for this life is too fleet - ing To waste it in brood - ing o'er wrongs we have met; It is  
 2. In the path we must tread, lead - ing down to the val - ley, Are cross - es and tri - als to lift and to bear; And the

3. But this life is so short, be it sun - shine or shad - ow, That we can - not af - ford to brood o - ver a wrong; Let us  
 4. Then for - give and for - get, if the friends we lov'd fond - ly Prove themselves to be false and un - wor - thy of trust: Oh,  
 5. Oh! deal with them ten - der - ly, pi - ty their weakness, We know ev - 'ry heart has its e - vil and good; We



bet - ter, far bet - ter to smoth - er our an - ger, To teach the proud heart to for - give and for - get.  
 chal - ice of life from which we are now drink - ing, Oft bears to our lips drops of sor - row and care.

lift up our bur - dens, and bear them on brave - ly, We'll lay them down short - ly, — it can - not be long.  
 deal with them kind - ly, for they are but mor - tals, Err - ing like us, for we too are but dust.  
 all have one Fa - ther in heav'n, hence are bro - thers, Then let us for - give and for - get as we should.

REFRAIN after each verse.

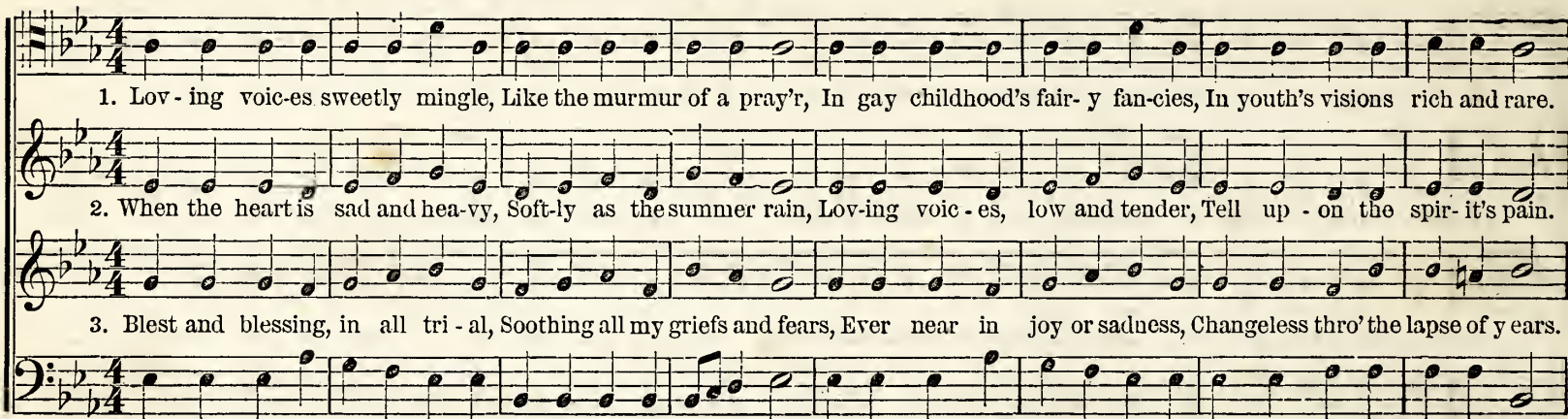


*p ad lib.* *cresc.* *rit. e dim.*  
 Oh! for - give and for - get, for - give and for - get! Oh, teach your proud heart to for - give and for - get.

5. Then for - give and for - get, for - give and for - get! Oh, teach your proud heart to for - give and for - get.



Explain the KEY of E FLAT and its signature. (See § 108, p. 9)



1. Lov - ing voic-es sweetly mingle, Like the murmur of a pray'r, In gay childhood's fair- y fan-cies, In youth's visions rich and rare.

2. When the heart is sad and hea-vy, Soft-ly as the summer rain, Lov-ing voic-es, low and tender, Tell up-on the spir-it's pain.

3. Blest and blessing, in all tri-al, Soothing all my griefs and fears, Ever near in joy or sadness, Changeless thro' the lapse of y ears.



There are mel-o-dies of Nature Ris-ing o-ver land and sea; But like music in the dwelling, Loving voices are to me.

O'er life's pathway clouds may gather, But the shadows al-ways flee; For like sunlight in the dwelling, Loving voices are to me.

Oh, more ho-ly and more ten-der Than of yore they seem to me, Like to angels in the dwelling, Loving voices are to me.

# SUMMER SWEET GOOD-BY!

53

Words by GEORGE COOPER.

Music by W. W. WALLACE.

1. Gold and red and pur - ple leaves Flut - ter down the wind; With the snow of this - tle - down, All the lanes are lined.

2. Sheaves are nod - ding in the sun, As if pass'd a - long, In a gay, fan - tas - tic rout, Summer's fair - y throng.

3. Woodlands whis - per sad farewells; Squirrels frisk and spring; Pat - ter, pat - ter rain the nuts, For their har - vest - ing.

The first system of the musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves. The top staff is the vocal melody, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The lyrics are written below the vocal staff.

Clear and keenly blue the sky, Hurrying birds are fly - ing high, Singing: "Summer, sweet, good-by! Sum - mer, sweet, good-by!"

Where the fad - ing willow swings, Where the nest de - sert - ed clings, Lis - ten to the brook that sings: "Summer, sweet, good-by!"

Flocks of mer - ry birds go by, 'Neath the heart's unclouded sky, Hopeful, trust - ful, while we sigh: "Sum - mer, sweet, good-by!"

The second system of the musical score continues the melody and accompaniment. It also consists of three staves (vocal, piano, and bass) in 4/4 time with two flats. The lyrics are written below the vocal staff.



Words by MARY HOWITT.

Music by H. R. PALMER.

Explain the KEY of E and its signature. (See § 103, p. 8.) Also that its position upon the staff is precisely like that of E FLAT.

1. Four cent'ries grows the oak-tree, Nor doth its verdure fail; Its heart is like the i - ron wood, Its bark like plat - ed mail.

2. The oak-tree of the for - est, Both east and west shall fly; And bless-ings of a thousand lands Up - on our ship shall lie;

3. Then sing we of the oak-tree, The mon-arch of the wood; Yes, sing we of the brave old oak, That grow-eth green and good:

Now cut us down the oak tree, The monarch of the wood, And of its timber stout and strong, We'll build a ves - sel good.

She shall not be a slave-ship, Nor pi - rate shall she be; A noble Christian merchantman She'll sail up - on the sea.

That groweth broad and branching, With - in the forest shade; That groweth now and yet shall grow When we are low-ly laid.

Explain the KEY of E FLAT and its signature. (See § 109, p. 9.)

1. Gent-ly eve-ning bend-eth O-ver vale and hill, Soft-ly peace de-scend-eth, And the world is still.

2. Save the wood-brook's gushing, All things si-lent rest; Hear its rest-less rush-ing On toward o-cean's breast.

3. Rest-less, thus life flow-eth, Striv-eth in my breast; God a-lone be-stow-eth Tran-quil eve-ning rest.

### OLD JOHN CROSS. Round in four parts.

Should be sung slowly at first, then faster and faster.

Old John Cross kept the village day school, And a queer old man was he, was he, For he spared not the rod, and he

kept the old rule, As he beat in the A B C, A B C; Eve-ry let-ter in the lit-tle boy's nod-die, Was

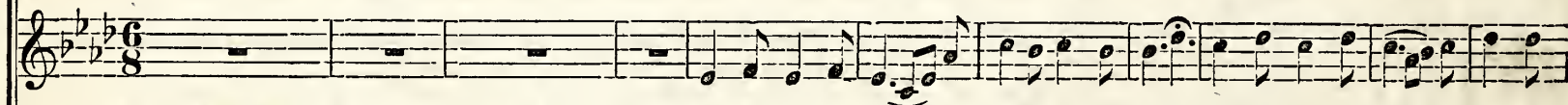
driv'n as fast as fast could be, So C af-ter B follow'd A thro' the noddie, Like nails all the A B C.

Old John Cross kept the vil-lage day school, And a queer old man was he, was he.

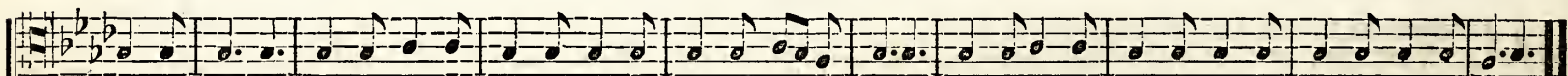




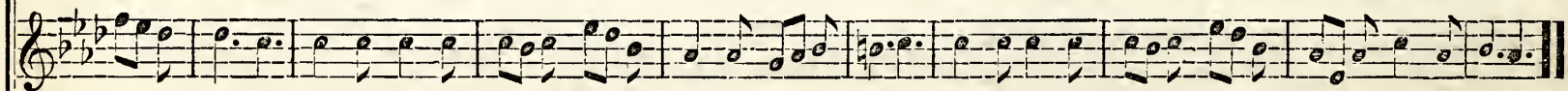
1. All that's bright must fade, The brightest, still the fleetest; All that's sweet was made But to be lost when sweetest; Stars that shine and fall, The flow'r that



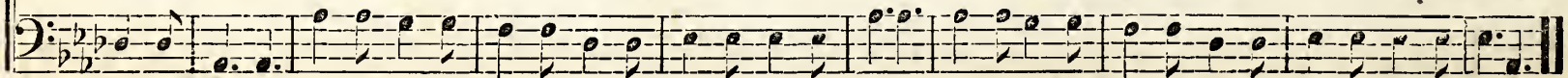
2. Who would seek or prize The joys so soon for-saking? Who would trust to ties That ev'ry hour is breaking? Bet- ter far to be In ut - ter



droops in spring, These a - las! are types of all To which our hearts are clinging, These, alas! are types of all To which our hearts are clinging.



darkness ly - ing, Than be blest with light and see That light for - ev - er flying, Than be blest with light and see That light for - ev - er flying.



Explain the KEY of A and its signature. (See § 102, p. 8.) Also that its position upon the staff is the same as that of A flat.

1. If on a quiet sea, Toward heav'n we calmly sail, With grateful hearts, O God, to thee, We'll own the fav'ring gale.

2. But should the surges rise, And rest delay to come, Blest be the sorrow, kind the storm, Which drives us nearer home.

3. Teach us in every state, To make thy will our own, And, when the joys of sense depart, To live by faith alone.

## SANDERS. C. M.

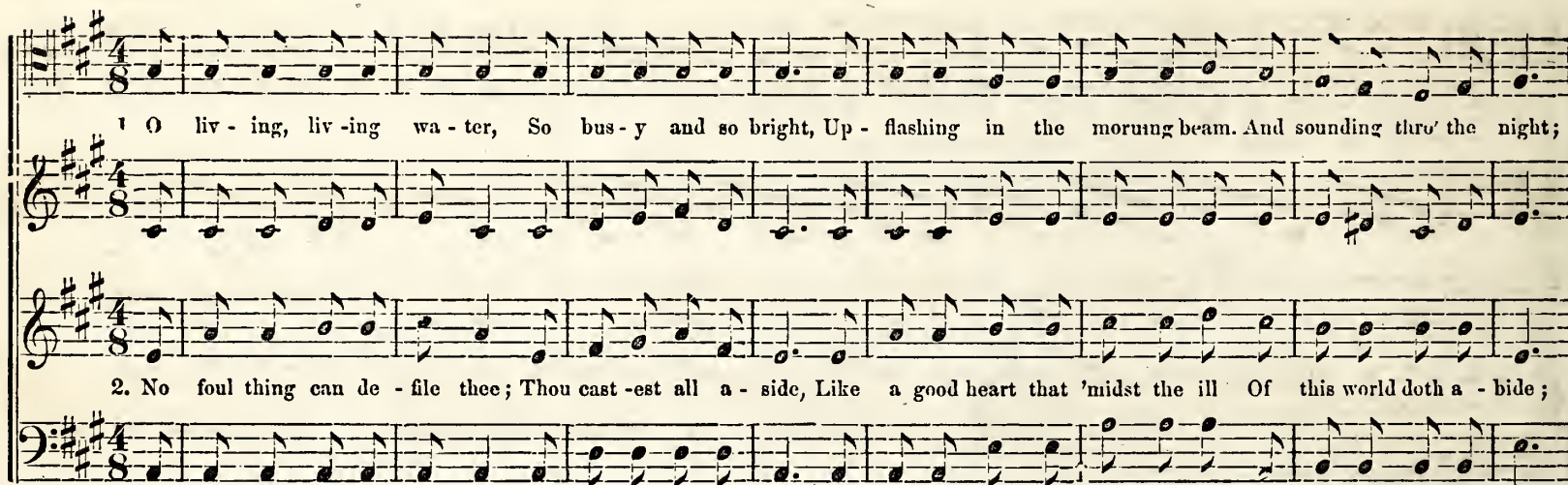
H. R. PALMER.

Explain the DOUBLE SHARP. (See tenor in third measure.)

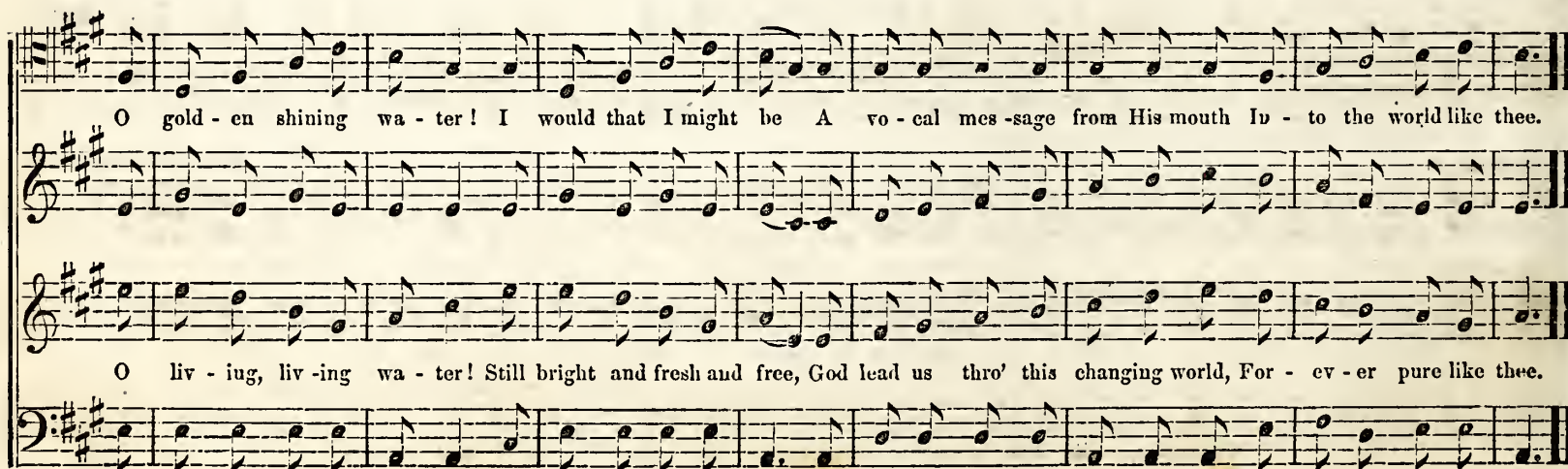
1. On Jor-dan's stormy banks I stand, And cast a wishful eye To Canaan's fair and hap-py land, Where my pos-ses-sions lie.

2. When shall I reach that hap-py place, And be for-ev-er blest? When shall I see my Father's face, And in..... his bosom rest?

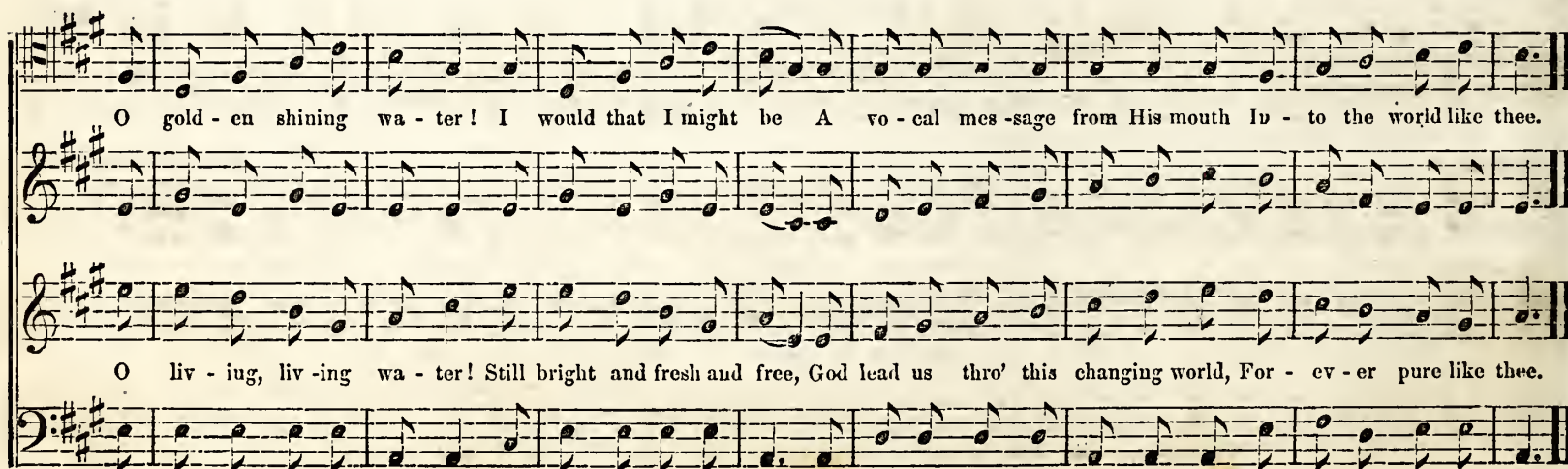




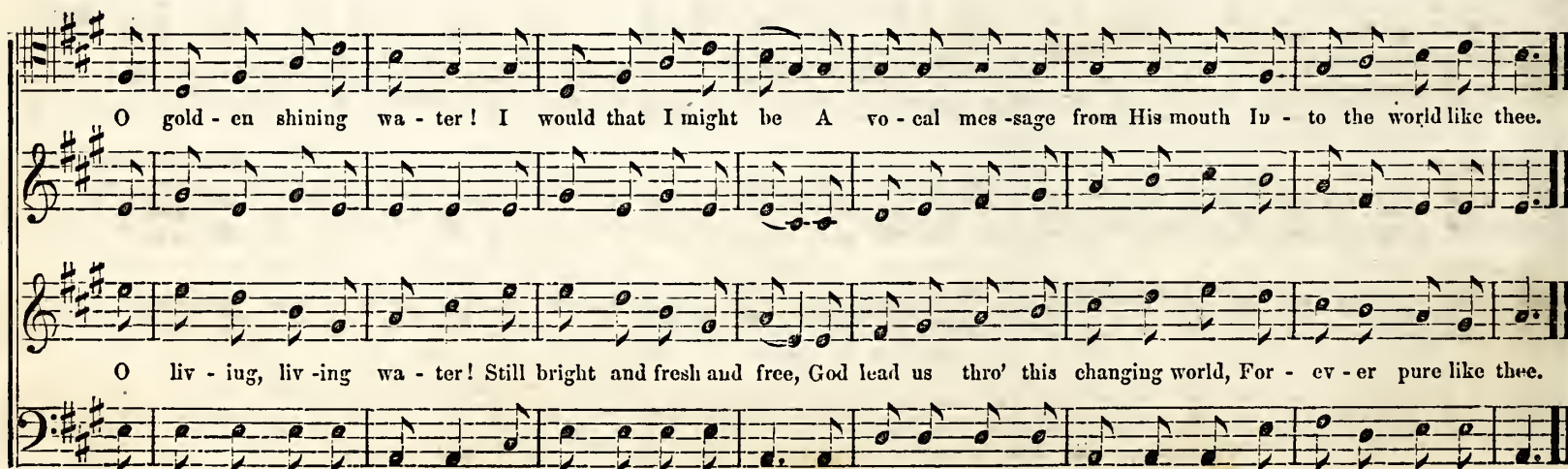
1 O liv - ing, liv - ing wa - ter, So bus - y and so bright, Up - flashing in the morn'g beam. And sounding thro' the night;



2. No foul thing can de - file thee; Thou cast - est all a - side, Like a good heart that 'midst the ill Of this world doth a - bide;



O gold - en shining wa - ter! I would that I might be A vo - cal mes - sage from His mouth Iv - to the world like thee.

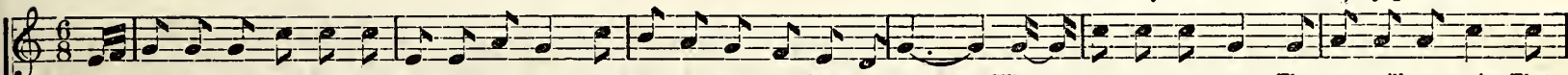


O liv - ing, liv - ing wa - ter! Still bright and fresh and free, God lead us thro' this changing world, For - ev - er pure like thee.

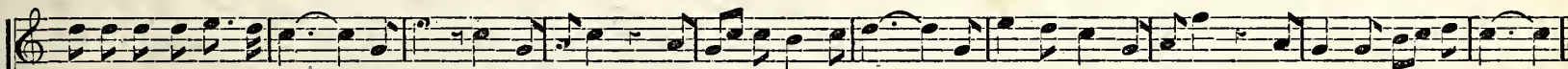
# SERENADE.—Oh, Come to the Window.

59

Words and Music by WM. H. BENNET, by permission.



1. Oh, come to the win-dow, my own Ro - sa - lind, And list while I sing love to thee!.... When you o - pen your eyes The moon will sur - mise That
2. The birds are a - sleep in their nests on the tree, All, on - ly the lone whip-poor-will,.... Who is sing - ing a - bove, To his own lit - tle love, On the
3. The musk-rose is scent-ing the air with its breath, But sweet-er is thine, love, to me;..... The lit - tles a - sleep, Their pu - ri - ty keep fo
4. Now sweet be thy dreaming, my own Ro - sa - lind, May sor - row ne'er cause thee a sigh;.... May hap - pi - ness bless, And soft winds ca - ress, And



morning has broke o'er the sea.... Then wake, love, and list-en, Un-veil those eyes I pray, The stars a - bove that glisten Are not more bright than they.  
tree that bends o-ver the rill.... Then wake, love, &c.  
show their resemblance to thee.... Then wake, love, &c.  
kind angels ev - er be nigh.... Then wake, love, &c.

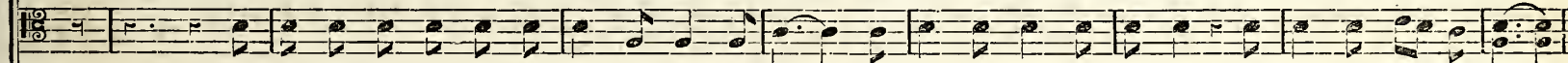


## CHORUS.\*

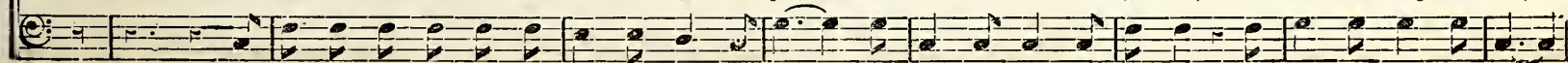
Repeat Chorus pp ad lib.



Then wake, love, and lis - ten, Un - veil those eyes I pray! The stars a - bove that glis - ten, Are not more bright than they.



Then wake, love, and list - en, Un - veil those eyes I pray! The stars a - bove that glis - ten, Are not more bright than they.



\* The Accompaniment to the last eight measures of the Song may be played with this Chorus, if thought best.



## SEE THE SUN'S FIRST GLEAM

Explain TRIPLETS. (See § 63, p. 6.)

1. See the sun's first gleam on the moun - tain's stream, Now chant our cho - rus gay, Tra la la la, Come

2. Now the cha - mois fleet, we all long to meet, With the dawn's first blush - ing ray, Tra la la la, With

3. Then at ev - en - tide when the sun doth hide Be - hind yon moun - tain gray, Tra la la la, And

com - rades, rouse from the sloth - ful dream, With joy - ous hearts view the morn - ing beam, For we soon must a - way, must a -

smil - ing face and with bound - ing feet, We'll seek him then in his lone re - treat; Then a - way to the hills, then a -

shad - ows veil all the land - scape wide, A - down the rock - y..... steep we'll glide, And will hail to the close of the

way,..... For we soon rust a-way, must a - way, For we soon must a - way, must a - way,.... For we

way,..... Then a - way to the hills, then a - way, Tra la la la Then a - way to the hills, then a - way,..... Then a -

day,..... And will hail to the close of the day, Tra la la la And will hail to the close of the day,..... And will

This musical system consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb). The second and third staves are in treble clef, and the bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The lyrics are written below the staves, with some words spanning across multiple staves.

soon must a - way, must a - way, Tra la la la, Tra la la la, Tra la la la, Tra la la la.

way to the hills, then a - way, Tra la la la, Tra la la la, Tra la la la, Tra la la la.

hail to the close of the day, Tra la la la, Tra la la la.

This musical system also consists of four staves, continuing the melody and accompaniment from the first system. It includes similar musical notation with eighth and sixteenth notes, triplets, and a key signature of one flat. The lyrics continue across the staves, with some words like 'Tra la la la' repeated for emphasis.



Explain COMPOUND QUADRUPLE MEASURE. (See §24, p. 4.)

1. Ma - - bel, darling, how I miss thee, In.... this cold and empty world!.... How.... thy love was life to cheer me;  
 2. Ma - - bel, darling, how I miss thee, Life.... is now so sad a thing,.... Walk - ing without thee beside me;  
 3. Ma - - bel, darling, how I miss thee, Sit - ting with no hand in mine,.... With.... no lov-ing presence near me;

In..... thy heart was wealth untold. Life..... with thee was rich in bless - ing; Time..... was one long sum-mer  
 Call - ing will no answer bring. Oh,..... our lives were one in liv - ing; And..... our hearts were one true  
 Oh,..... how can I but re - pine. Oh,..... what heaven was here in lov - ing; Here..... on earth so full and

day,..... Full..... of fer-vent, fond ca-ress - ing; Full..... of love's sweet mel-o - dy.....  
 heart;..... So..... our hands were one in giv - ing; One..... in act - ing an - y part.....  
 free,..... All..... my life in one glad giv - ing; Of..... its work and strength to thee.....

## CHORUS.

An - gel dar - ling, yes I miss thee, Wait - - ing all a - lone to - night,

An - gel dar - ling, yes I miss thee, Wait - ing all a - lone throughout the long and wea - ry night,

An - gel dar - ling, yes I miss thee, Wait - ing all a - lone throughout the long and wea - ry night,

With..... the aw - ful si - lence round me, But..... no com - ing brings de - light.

With the aw - ful si - lence hov - 'ring gloomi - ly a - round me, But thy com - ing nev - er more will bring me sweet de - light.

With the aw - ful si - lence hov - 'ring gloomi - ly a - round me, But thy com - ing nev - er more will bring me sweet de - light.



1. Gai-ly our boat glides o'er the sea, And light the oar we ply, And light the oar we ply, Mer-ri-ly rings our

2. Off on the bil-lows now we go, A-way from care and strife, A-way from care and strife, Health is in store for

3. Bend to the oar, nor fear the storm, A-way, a-way we glide, A-way, a-way we glide. Mer-ri-ly sing, nor

song so free, As sea-birds round us fly, As sea-birds round us fly. Gai-ly our boat glides o'er the sea, And

us we know, Oh, who would fly this life, Oh, who would fly this life. Off on the bil-lows now we go, A-

sit for-lorn, As glides the homeward tide, As glides the homeward tide. Bend to the oar, nor fear the storm, A-

light the oar we ply, And light the oar we ply. Mer-ri-ly rings our song so free, As  
 -way from care and strife, A-way from care and strife. Health is in store for us we know, Oh,  
 -way, a-way we glide. Mer-ri-ly sing, nor sit for-lorn, As  
 A-way, a-way we glide.

sea-birds round us fly, As sea-birds round us fly. La tra la la la la tra la la la la  
 who would fly this life, Oh, who would fly this life.  
 glides the home-ward tide, As glides the homeward tide. La tra la la la la tra la la la la



After the third stanza repeat the la la Chorus *pp*

la tra la la la tra la la la tra la la la tra la la la tra la la la la tra la la la la la tra la la la la la tra la la la.

la tra la la la tra la la la tra la la la tra la la la la la tra la la la la la tra la la la la la tra la la la.

## THE MAYBELLS.

Arr. from MENDELSSOHN.

*Allegro Vivace.*

1. Young Maybells ring thro'out the vale, And sound so sweet and clear; The dance be - gins, ye flowers all, Come with a mer-ry cheer! Come with a mer-ry cheer! The

2. The Maybells ring a mer-ry tune, And all be - gin to dance, While o'er them smiles the gentle moon, With her soft silv'ry glance, With her soft silv'ry glance; This

3. But Frost has scarcely taken flight, When well known sounds we hear, The Maybells with renewed delight, Are ringing doubly clear, Are ringing doubly clear; Now

*Softer and slower.**rit.*

flow-ers red and white and blue, Merri-ly flock a-round, For-get-me-not of heavenly hue, And Vio-lets too abound, For-get-me-not of heavenly hue, And Master Frost of-fend-ed sore, He in the vale appeared, Young Maybells ring the dance no more, Gone are the flowers, scared, Young Maybells ring the dance no more, Gone

*Softer and slower.* *rit.*

I no more can stay at home, The Maybells call me, too, The flow-ers to the dance all roam, Then why should I not go, The flowers to the dance all roam, Then

Vio-lets too abound, For-get-me-not of heavenly hue, And Vio-lets too abound, For-get-me-not of heavenly hue, And Vio-lets too a-bound.

are the flow-ers, scared, Young Maybells ring the dance no more, Gone are the flow-ers, scared, Young Maybells ring the dance no more, Gone are the flowers, scared.

*A tempo.* *cres.* *f*

why should I not go, The flow-ers to the dance all roam, Then why should I not go, The flow-ers to the dance all roam, Then why should I not go.



1. The spring has come, the snow is gone, The birds are so mer - ri - ly sing - ing ; The boys and girls are on the lawn, Their

2. The farm - er now be-gins to plow, Pre-par-ing the ground for the sow - ing ; The grass will soon be ful - ly grown, And

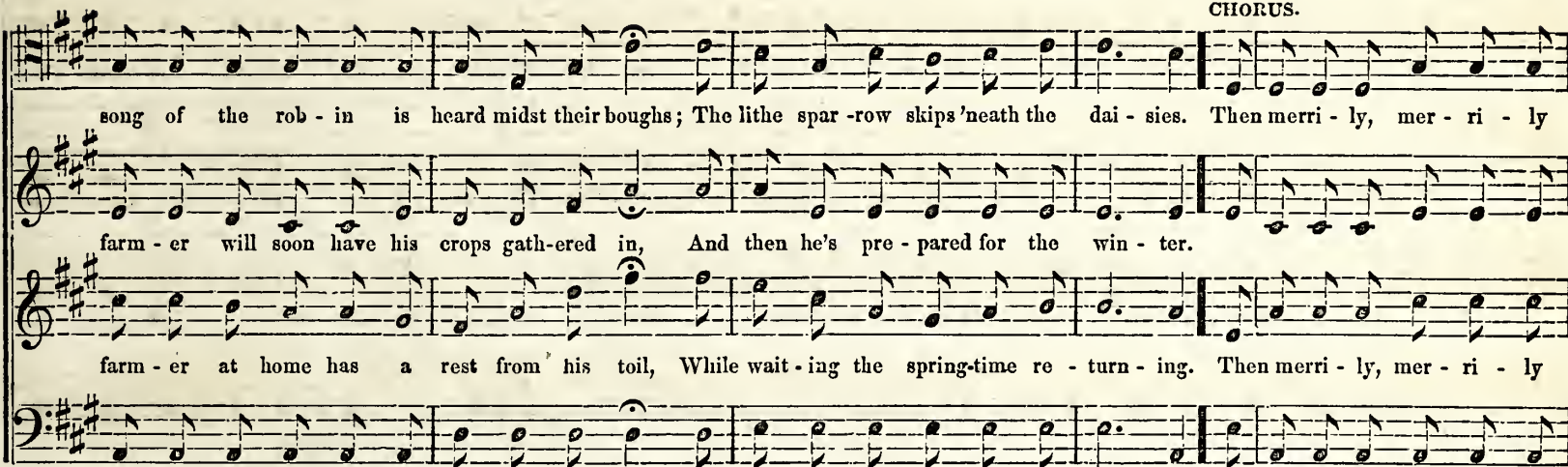
3. And now the snow be-gins to fall, 'Twill cov-er the earth like a man - tle ; The flocks and herds will seek their stalls, The

voic - es so joy - ous - ly ring - ing ; The fields are clothed with ear - ly flow'rs, The ap - ple trees blossom so gai - ly, The

all will be read - y for mow - ing. The hay - ing done, the gold - en grain Will ri - pen and wait for the reap - er, The

hors - es, the sheep and the cat - tle ; The boys and girls en - joy the snow, And at night in the waltz will be whirl - ing, The

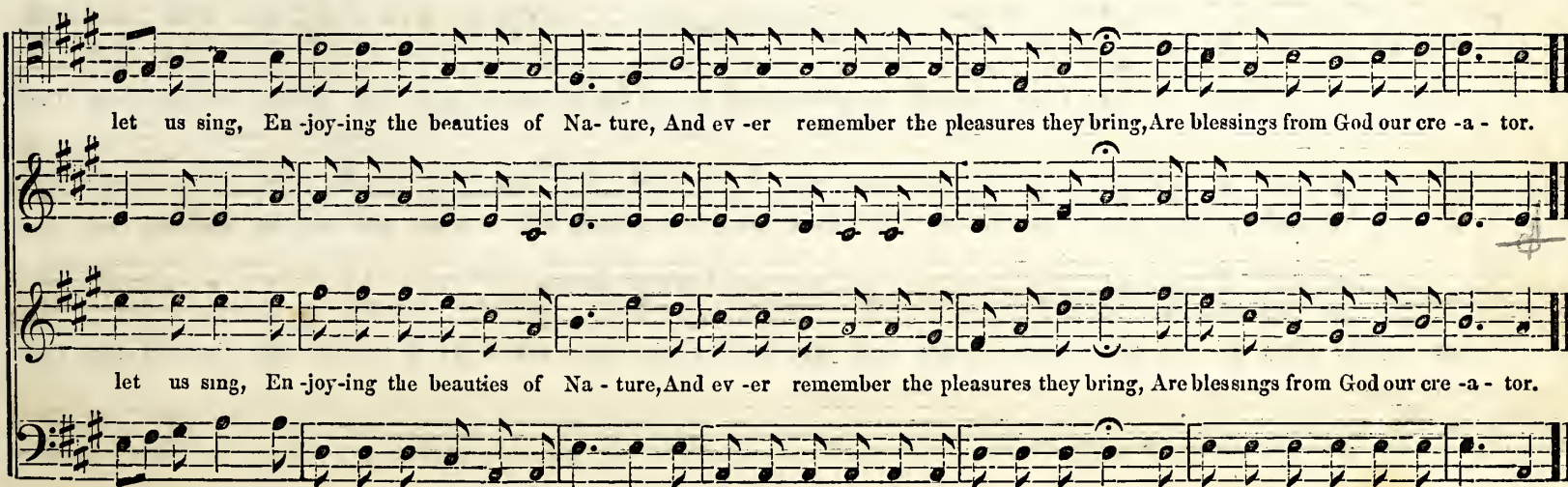
## CHORUS.



song of the rob - in is heard midst their boughs; The lithe spar - row skips 'neath the dai - sies. Then merri - ly, mer - ri - ly

farm - er will soon have his crops gath - ered in, And then he's pre - pared for the win - ter.

farm - er at home has a rest from his toil, While wait - ing the spring-time re - turn - ing. Then merri - ly, mer - ri - ly



let us sing, En - joy - ing the beauties of Na - ture, And ev - er remember the pleasures they bring, Are blessings from God our cre - a - tor.

let us sing, En - joy - ing the beauties of Na - ture, And ev - er remember the pleasures they bring, Are blessings from God our cre - a - tor.



DUET. *Moderato. With Spirit.*

1. Bend to your oars, for the sky it is dark, And the wind it is ris - ing a - pace;.... For the waves they are white, while their  
 2. Stretch on your oars, for the sun it is down, And the waves are like li - ons at play;.... And the stars they are fled, with no

crests are so bright, And they strive as if run - ning a race..... Tug on your oars, for the day's on the wane, And the  
 moon o - ver - head For our guide, or to cheer our lone way. Rest on your oars; let the bright star of hope Now be

twi - light is deep - en - ing fast;..... For the clouds in the sky show the hur - ricane nigh, As they flee from the face of the blast.  
 seen 'mid the tem - pest's wild roar;.... Give a cheer, lads, for we, who were born on the sea, Have oft weather'd such tempests be - fore.

1. Bend to your oars, for the sky it is dark, And the wind it is ris - ing a - pace;..... For the  
 2. Rest on your oars, for the ha - ven is won, And the tem - pest may blus - ter till morn..... For the

1. Bend to your oars, for the sky it is dark, And the wind it is ris - ing, the wind it is ris - ing a - pace; For the  
 2. Rest on your oars, for the ha - ven is won, And the tem - pest may blus - ter, the tempest may bluster till morn; For the

a - pace;  
 till morn;

waves they are white, while their crests are so bright, And they strive as if run - ning a race.  
 bold and the brave are now freed from the wave, Where they late roam'd so lone - ly and lorn.

waves they are white, while their crests are so bright, And they strive as if run - ning a race.  
 bold and the brave are now freed from the wave, Where they late roam'd so lone - ly and lorn.



1. Sad hour of parting, too quickly here! Spirits to sever, linked by each thro't. Bringing thy anguish! thy bitter tear..... thy bit-ter  
 2. O blessed Spir-it, bend kind-ly down, Drooping behold us, 'neath adverse fate, Shelter us from its with-er-ing frown.... its with'ring

*cres.*

tear. Lone-ly we'll wan-der thro' the day, Hopeless must weep thro' night's de-lay; Our hearts are breaking  
 frown. To thy pro-tec-tion now we flee, Safe in thy shad-ow let us be; In sorrow part-ed

*pp*

with this farewell..... with this fare-well! Farewell! oh, must we say farewell? Fare-well, oh must we say fare-well?  
 by fate compelled..... by fate com-pelled! Farewell! oh, must we say farewell? Fare-well, oh must we say fare-well?

*pp*

## CHORUS.

Our hearts are breaking with this farewell, Breaking with this fare-well. Farewell, oh must we say farewell, Farewell, oh must we say farewell.

Our hearts are breaking with this farewell..... with this fare-well. Farewell, oh must we say farewell, Farewell, oh must we say farewell.

Our hearts are breaking with this farewell, Breaking with this fare-well. Farewell, oh must we say farewell, Farewell, oh must we say farewell.

The musical score for the chorus consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It includes dynamic markings of *p* (piano) and *mp* (mezzo-piano). The second and third staves are in treble clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The lyrics are written below the staves, with some lines spanning across multiple staves.

## LIFE'S DEGREES.

S.

*Sing 1st Stanza slowly; 2nd and 3d fast; 4th moderate; 5th slow and soft.*

1. Man's life is like a riv - er That thro' the val - ley flows - That o - ver grassy mead - ow, And empty des - ert goes; That o - ver grassy

2. The hap - py child rests glad - ly From cheerful, childish play, To dream of golden mountains, And skies of deathless day; To dream of golden

3. The youth with bold endea - vor, Roams far o'er land and sea, His hopeful, trusting spir - it, From sorrow riseth free; His hopeful, trusting

4. The man, more grave and thoughtful, Bow'd down by pain and care, But rare - ly now, and spare - ly, The smiles of joy doth wear; But rare - ly now, and

5. And when the old man flee - eth Vain pleasure's worldly calls, Life groweth colder, dark - er, Un - til the curtain falls; Life groweth colder.

The musical score for 'Life's Degrees' consists of five staves. The first staff is in treble clef with a key signature of one sharp and a 6/8 time signature. The second and third staves are in treble clef with a key signature of one sharp. The fourth and fifth staves are in bass clef with a key signature of one sharp. The lyrics are written below the staves, with some lines spanning across multiple staves.



mead - ow, And emp - ty des - ert goes.  
moun - tain. And skies of death - less day.

spir - it From sor - row ris - eth free.

spar - ly The smiles of joy doth wear.  
dark - er Un - til the cur - tain falls.

Hail! Hail! Hail! boun - te - ous May! boun - te - ous

Hail! Hail!.... Hail! boun - te - ous May! boun - te - ous

Hail!..... Hail!.... Hail! boun - te - ous May! boun - te - ous

May! boun - te - ous May! That dost our hearts, our hearts inspire With youth, with youth and warm de - sire, That dost our hearts in -

May! boun - te - ous May! That dost our hearts in - spire..... With youth and warm de - sire,..... That dost our hearts in

May! boun - te - ous May! That dost our hearts in - spire..... With youth and warm de - sire,..... That dost our hearts in -

That dost our hearts, our hearts in - spire With youth, with youth and warm de - sire, That dost our hearts in -

{Hail, Bounteous May! Concluded.}

76

**BIS.**

- spire with youth and warm de - sire, Our hearts in-spire, and warm de-sire. Then

- spire with youth and warm de - sire. That dost our hearts in - spire With youth and warm de - sire. Then

**BIS.**

- spire with youth and warm de - sire. That dost our hearts in - spire With youth and warm de - sire. Then

Our hearts in-spire and warm de-sire.

**1st time. 2d time.**

wel - come! wel - come! wel-come bounteous May! Welcome, welcome bounteous May! Welcome, welcome bounteous May! May!

**1st time. 2d time.**

wel - come! wel - come! wel-come bounteous May! Welcome, welcome bounteous May! Welcome, welcome bounteous May! May!



La la la la la &c.....

La la la la la &c.....

La la la la la, &c.....

1. Home re - turn - ing from a - far..... Heart with joy..... up - lift - ed high,..... Yonder see the guiding  
 2. Oth - er lands have treasures vast..... Home a - lone..... has love to share,..... Now for - get - ting all the

Long I've wandered sad and lone, Home and dear ones far a - way,  
 Many years have passed a - way, Weary years they've been to me,

star, O what pleas - ure draweth nigh. Long I've wan - dered sad and lone, Home and dear ones far a - way,  
 past, In the joy that waits me there. Many years have passed a - way, Weary years they've been to me,

Long I've wandered sad and lone, Home and dear ones far a - way,  
 Many years have passed a - way, Weary years they've been to me,

From my heart all hope had flown, Welcome now this hap - py day..... Home re - turn - ing from a - far,.... Heart with  
Wait - ing for this hap - py day, Home be - lov - ed now I see.....

From my heart..... all hope had flown..... Wel - come now this hap - py day..... Home re - turn - ing from a - far,.... Heart with  
Wait - ing for..... this hap - py day,..... Home be - lov - ed now I see.....

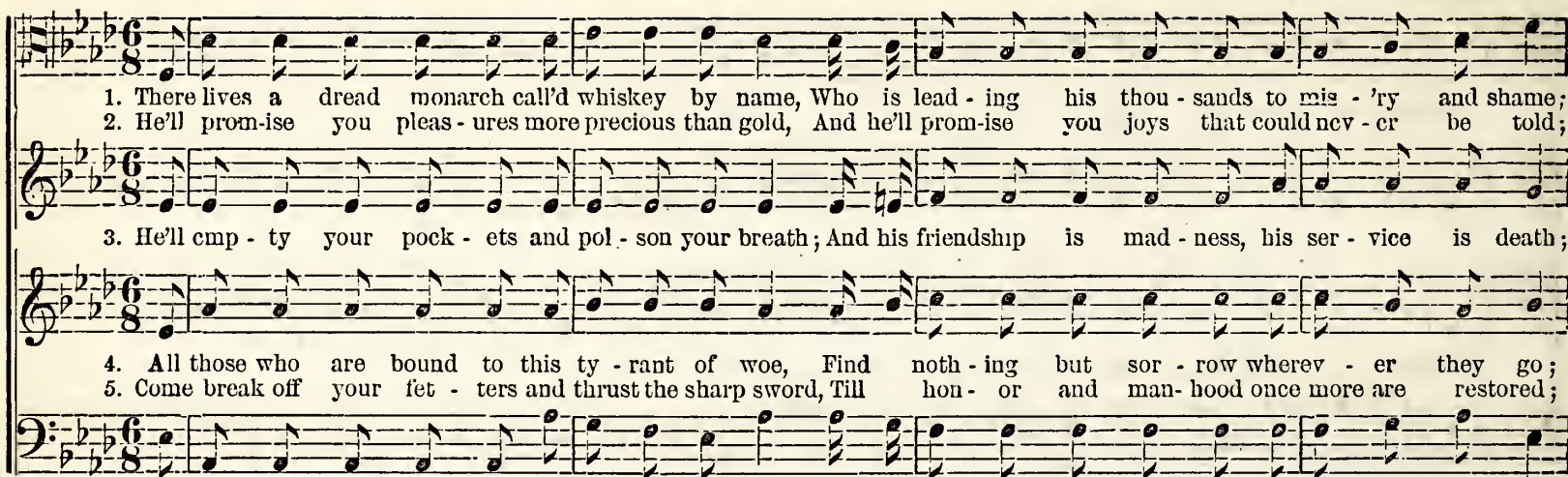
From my heart all hope had flown, Welcome now this hap - py day.....  
Waiting for this hap - py day, Home be - lov - ed now I see.....

joy up - lift - ed high, Yonder see! Yes, see the guiding star, Oh, what pleas - ure, pleasure draweth nigh.

joy up - lift - ed high, Yonder see the guiding star,..... Oh what pleas - ure draweth nigh.....

Yonder see! Yes, see the guiding star, Oh, what pleas - ure, pleasure draweth nigh.





1. There lives a dread monarch call'd whiskey by name, Who is lead - ing his thou - sands to mis - 'ry and shame;  
 2. He'll prom - ise you pleas - ures more precious than gold, And he'll prom - ise you joys that could nev - er be told;

3. He'll emp - ty your pock - ets and pol - son your breath; And his friendship is mad - ness, his ser - vice is death;

4. All those who are bound to this ty - rant of woe, Find noth - ing but sor - row wherev - er they go;  
 5. Come break off your fet - ters and thrust the sharp sword, Till hon - or and man - hood once more are restored;

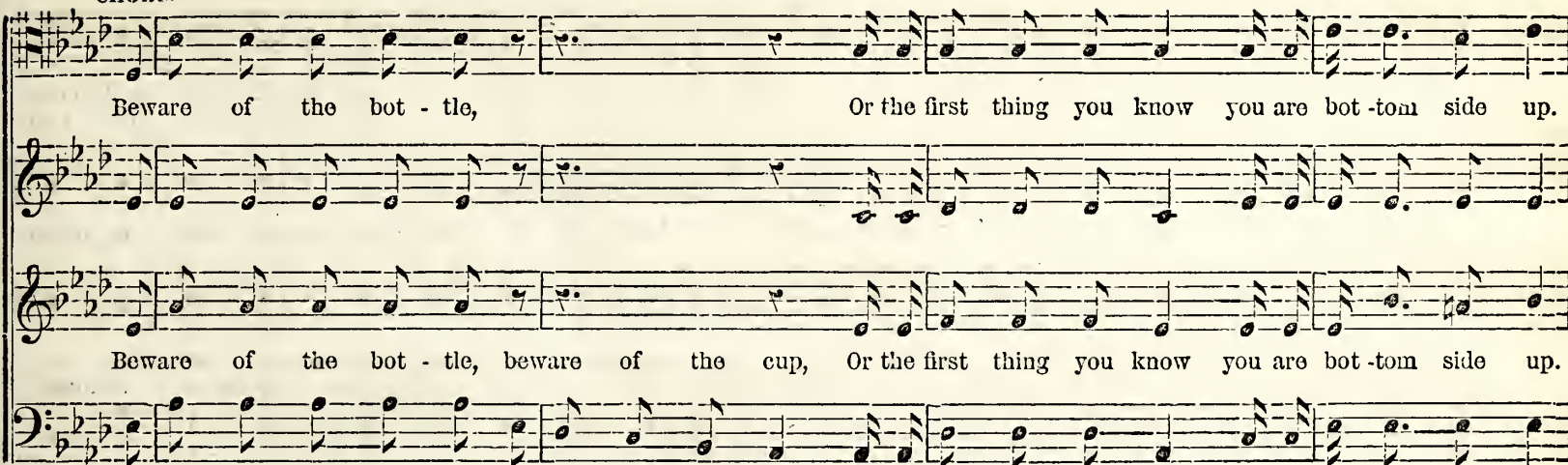


His throne is a bar - rel, a bot - tle or bowl; His sub - jects are ruin - ed both bod - y and soul.  
 He'll freeze your af - fec - tions and fire..... your brain; All end in de - struc - tion who fol - low his train.

He'll shat - ter your rea - son and red - den your nose; He spreads de - vas - ta - tion wher - ev - er he goes.

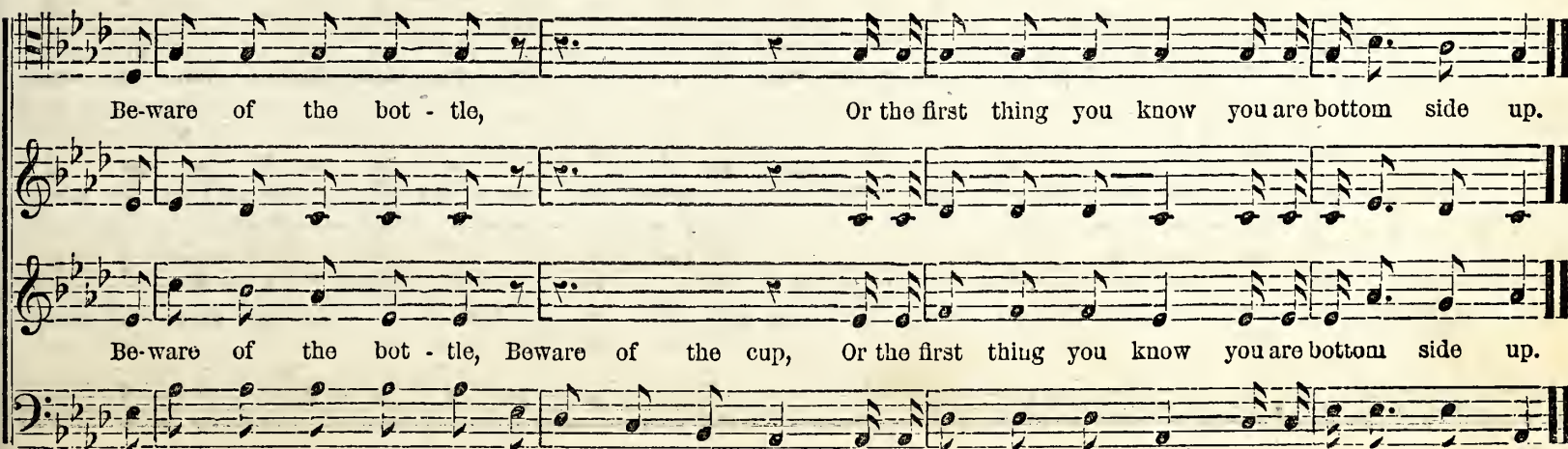
Then flee from his ser - vice, there ev - er re - main, And nev - er be found in his pres - ence a - gain.  
 We'll join in the bat - tle, bound nev - er to yield, We'll slay the grim mon - ster or die on the field

## CHORUS.



Beware of the bot - tle, Or the first thing you know you are bot - tom side up.

Beware of the bot - tle, beware of the cup, Or the first thing you know you are bot - tom side up.



Be - ware of the bot - tle, Or the first thing you know you are bottom side up.

Be - ware of the bot - tle, Beware of the cup, Or the first thing you know you are bottom side up.



1. Each eoo - ing dove..... and sigh - ing bough..... That makes the eve ..... so blest to me, .....  
 2. Each flow - 'ry glen..... and moss - y dell,..... Where hap - py birds..... in song a - gree,.....  
 3. And when I read..... the thrill - ing lore..... Of him who walked..... up - on the sea,.....

**Alto.**

Each eoo - ing dove, and sigh - ing bough That makes the eve so blest to me,  
 Each flow - 'ry glen, and moss - y dell, Where hap - py birds in song a - gree,  
 And when I read the thrilling lore Of him who walked up - on the sea,

**Tenor & Base.**

Has something far.. ..... di - vin - er now,..... It bears me back..... to Gal - i - lee.....  
 Thro' sun - ny morn..... the prais - es tell..... Of sights and sounds..... in Gal - i - lee.....  
 I long, oh, how ..... I long once more..... To fol - low him..... in Gal - i - lee.....

Has something far di - vin - er now, It bears me back to Gal - i - lee.  
 Thro' sun - ny morn the prais - es tell, Of sights and sounds in Gal - i - lee.  
 I long, oh, how I long once more To fol - low him in Gal - i - lee.

## CHORUS.

O Gal - i - lee, sweet Gal - i - lee, Where Je - sus lov'd so much to be, O Gal - i - lee, blue Gal - i - lee, Come sing thy song a - gain to me.

O Gal - i - lee, sweet Gal - i - lee, Where Je - sus lov'd so much to be, O Gal - i - lee, blue Gal - i - lee, Come sing thy song a - gain to me.

Go forth, my heart, and seek de-light, In all the gifts of God's great might, These pleasant sum-mer hours, These pleas-ant summer

Go forth, my heart, and seek de-light, In all the gifts of God's great might, These pleasant sum-mer hours, These pleas-ant summer

This block contains the first system of the musical score. It features four staves: a vocal line (soprano), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The music is in common time (C) and G major. The lyrics are: "Go forth, my heart, and seek de-light, In all the gifts of God's great might, These pleasant sum-mer hours, These pleas-ant summer".

*f* *cres.*

hours. Look how the plains, the plains for thee and me, Have deck'd themselves most fair to see, All bright, All bright and sweet with flow'rs.

and sweet..... and sweet with flow'rs.

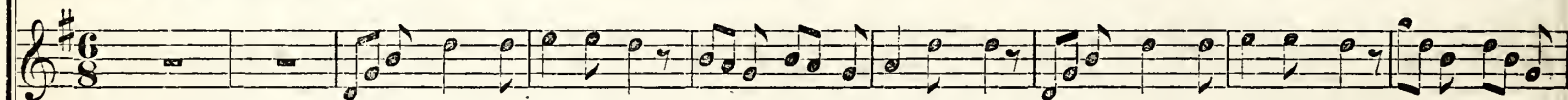
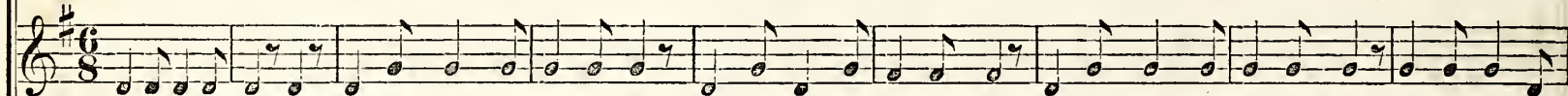
hours. Look how the plains, the plains for thee and me, Have deck'd themselves most fair to see, All bright, All bright and sweet with flow'rs.

This block contains the second system of the musical score. It features four staves: a vocal line (soprano), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The music is in common time (C) and G major. The lyrics are: "hours. Look how the plains, the plains for thee and me, Have deck'd themselves most fair to see, All bright, All bright and sweet with flow'rs." and "and sweet..... and sweet with flow'rs." The first staff has a dynamic marking of *f* and a crescendo marking *cres.*

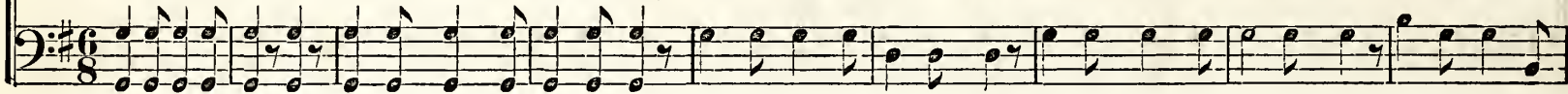




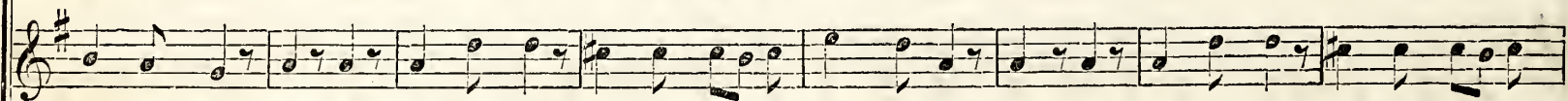
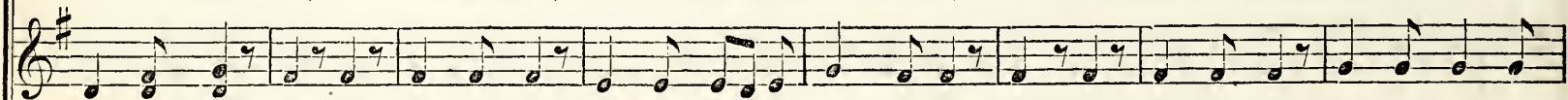
1. Tra, la, la, la, la, la, Gai-ly chime the bells at morn, In the downy-blooming May, Joy-wing'd notes of gladness born, Wake in song to



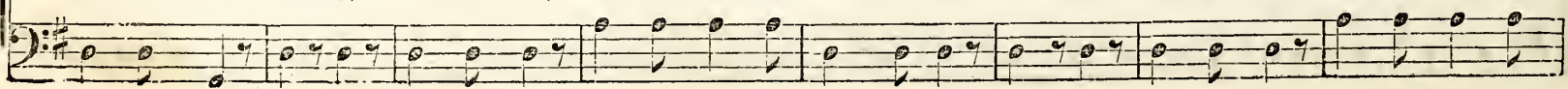
2. Tra, la, la, la, la, la. Soft-ly sing the vesper-bells, O-ver fold and shadow'd way, Weary flocks remember well, 'Tis the parting



welcome day. Sing, O mat-in - bells, gent - ly call our dreams away, Send thy vis - ion fair, Of the breaking



cal' of day. Gent - ly, evening - bells, falls thy mu-sic on the air, Bright clouds growing dim In the e - ther



day; O - ver flow'rs of fair - est hue, O - ver diamond gems of dew, Comes thy golden greeting true, Join the echoes far away.

fair; Ring sweet bells till stars shall glow, While the lonely meadows seem Lit by firefly lamps be- low, Brightest of thy festal scene.

This musical system consists of four staves. The top staff is a vocal line in G major (one sharp) with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is in 4/4 time and features a mix of eighth and sixteenth notes.

## SOPR. SOLO.

1. When - e'er sad thought or brood - ing care, May wan - der  
2. Ring, hap - py bells, when on the green The peas - ants

Tra, la, la, la, la, la. 1. When sad tho'ts or brooding care, Shall wan - der by the cottage door, When sad tho'ts shall

Tra, la, la, la, la, la. 2. Ring, sweet bells, when on the green The peas - ants meet in dance and song, Ring ye when the

This section is a Soprano Solo. It begins with two melodic lines for the soloist, each with two verses of lyrics. The first line has lyrics: '1. When - e'er sad thought or brood - ing care, May wan - der' and '2. Ring, hap - py bells, when on the green The peas - ants'. The second line has lyrics: 'Tra, la, la, la, la, la. 1. When sad tho'ts or brooding care, Shall wan - der by the cottage door, When sad tho'ts shall' and 'Tra, la, la, la, la, la. 2. Ring, sweet bells, when on the green The peas - ants meet in dance and song, Ring ye when the'. The music is in G major and 4/4 time. The solo is followed by piano accompaniment on the bottom two staves.



by the cot-tage door, Sound thy full peal of glad-ness there, The  
meet in dance and song, Ring not the hours too soon a-way, But

wan-der near, Near the cot-tage door, Ring thy peal of gladness there, The dawn of ris-ing hope restore.

peasants gay, Meet in dance and song. Ring not time too soon a-way, But bid their feet to linger long.

*cres.*

woo their feet to lin-ger long.  
dawn of hope in love re-store.

Ring thy peal of gladness there, and hope re-store. 1. Gai-ly chime the bells at morn, In the down-y

Ring not time too soon a-way, But lin-ger long. 2. Soft-ly sing the ves-per bells, O-ver fold and

blooming May, Joy-winged notes of gladness born, Wake in song, yes, wake in song to welcome, wel - come

shadow'd way, Wea - ry flocks re-mem-ber well, 'Tis the part - ing, 'tis the part - ing call, the call of

*cres.*

Hear them sing! Hear them sing!

day. O hear, O hear.

day. O hear, O hear.

*mf* *p* *p* *8va.* *8va.*



## "BLOW, YE BALMY BREEZES, BLOW!"

YOUNG.

*mf Allegretto.* *p* *cresc.* *f* *mf*

1. Blow, ye balm - y breezes, blow, Soft and sweet with summer's glow; Kiss the fragrance from the flow'rs, Bear it to my lov'd one's bow'rs, Bear it to my

*mf* *p* *cresc.* *f* *mf*

2. Blow, ye balm - y breezes, blow, Soft and sweet with whispers low; Tell my dear one far a - way, All my heart would fondly say, All my heart would

*cresc.* *f* *dim.* *mf*

lov'd one's bow'rs; White sails flut - ter to and fro, to and fro, to and fro, And the west - ern wave is bright, is bright

*cresc.* *f* *dim.* *mf*

fond - ly say. Of her sweet form fair and bright, her sweet form fair and bright, Tell her that her eyes of love, of love,

Blow, ye balm - y breezes, blow, White sails flut - ter to and fro, to and fro, to and fro, And the west - ern wave is bright, is bright

Tell her oft I dream at night Of her sweet form fair and bright, fair and bright.

*cresc.* *f* *dim.* *rall.* *pp rall.*

With the sun's de - clining light, declining light, And the western wave is bright, is bright With the sun's declining light, declining light, With the sun's declining light.

*f* *mf* *dim.* *pp rall.*

Haunt me like the stars a - bove, a - bove, Tell her that her eyes of love, of love, Haunt me like the stars a - bove, the stars above, Haunt me like the stars above.

*cresc.* *f* *mf* *dim.* *pp rall.*

declining light, the western wave is bright, a - bove, Tell her that her eyes of love

Solo for Soprano or Tenor.

1. Oh sil-ver moon, oh sil-ver moon, Why hide so quick your light ?      The night-bird's song will languish soon, Without your ra-diance bright.  
 2. The whippoorwill is singing now, The flow'rs their vig-ils keep,      And the wee young birds in the beechen bow The wind hath rocked to sleep.  
 3. Oh sil-ver moon, oh sil-ver moon, Why leave the birds and flow'rs      To mourn thy light and presence gone, Thro' night's long dreary hours.

Tenor.

Oh sil-ver moon, oh sil-ver moon, You set, you set too soon; .... For the mor-row day is far a-way, And the night is but be-gun.

1. Oh sil-ver moon, oh sil-ver moon, You set, you set too soon,      For the mor-row day is far a-way, And the night is but be-gun.  
 2. And yet, oh moon, oh sil-ver moon, You set, you set too soon,      For the mor-row day is far a-way, And the night is but be-gun.  
 3. Then stay, oh moon, oh sil-ver moon, You set, you set too soon,      For the mor-row day is far a-way, And the night is but be-gun.



With energy.

1. For the blessings that sur-round me, Thanks to thee, my na-tive land! Stronger love than e-ver bound me, Swear I

2. As in joy, so yet in sor-row, Still I say to friend or foe, Let us all, to-day, to-mor-row, Stand by

thee, with heart and hand, Stronger love than e-ver bound me, Swear I thee with heart and hand.

Stronger love than e-ver bound me, Swear I thee with heart and

her in weal and woe! Let us all to-day, to-mor-row, By her stand in weal or woe!

Let us all to-day, to-mor-row, By her stand in weal or

Not with words, and not with sing-ing on - ly, will I thank-ful be, But with  
hand! *ff* *ff*

For the bles - sings that sur - round me, Thanks to thee, my na - tive land, Strong - er  
woe! For the bles sings that sur - round me, Thanks to thee, my na - tive land! Strong - er

deeds will I be bringing, In thy need, In thy need, my thanks to thee, In thy need, my thanks to thee.

*p* *f* *p*

love than e - ver bound me, Swear I thee..... .. with heart and hand, with heart and hand.

love than e - ver bound me, Swear I thee with heart and hand, Swear I thee with heart and hand.



1. We've been toil-ing all the day, Gath'ring in the new-made hay, Now we'll gaily launch our barque up-on the stream, up-on the stream;

2. Hours like these to man are sweet, Serve to make his life complete, Hours that come like sweet repose when day is o'er, when day is o'er;

3. Oh, 'tis not the mil-lionaire, With his feverish life of care, That can ev - er keep his heart so light and free, so light and free,

With our lov'd ones by our side, Down the glassy stream we glide, While the moon looks down with kind caressing beam, caress-ing beam.

And our hearts grow warm and young, Wit will flow from tongue to tongue, When we leave all care be - hind us on the snore, upon the shore.

But the yeoman of the soil Learns a - mid his hon - est toil, Sweet content, to him the greater leg-a - cy, a leg - a - cy.

Oh, ho ho ho ho ho, O'er the glassy stream we go, While the moon looks down with kind ca-ress-ing beam, caressing beam.

Oh, ho,..... While the moon looks down with gentle beam.

Oh, ho ho ho ho ho, O'er the glassy stream we go, While the moon looks down with kind ca-ress-ing beam, caressing beam.

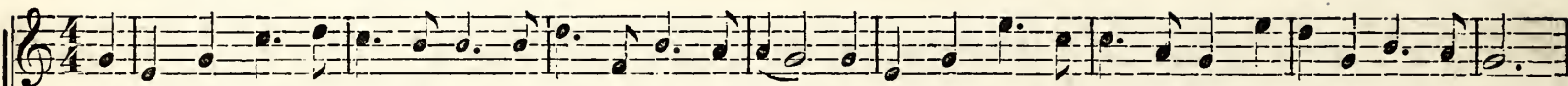
This musical system consists of four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics and a long melisma. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4.

We've been toil-ing all the day, Now we'll cast all care away, We have gai-ly launch'd our barque upon the stream, up-on the stream.

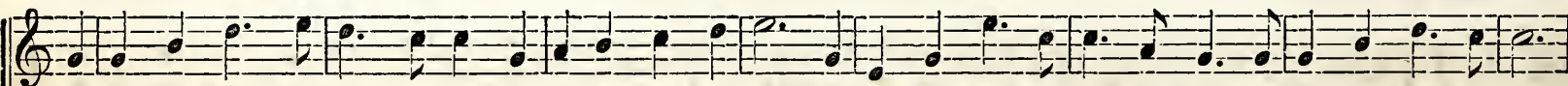
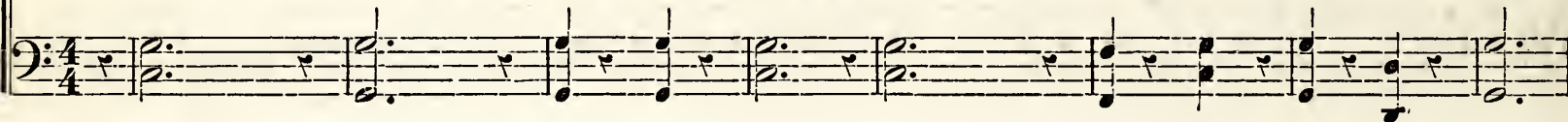
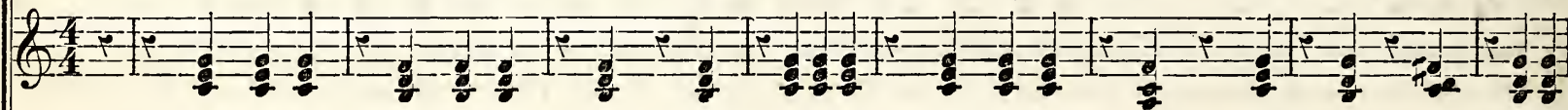
We've been toil-ing all the day, Now we'll cast all care away, We have gai-ly launch'd our barque upon the stream, up-on the stream.

This musical system consists of four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line. The third staff is a vocal line. The fourth staff is a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4.

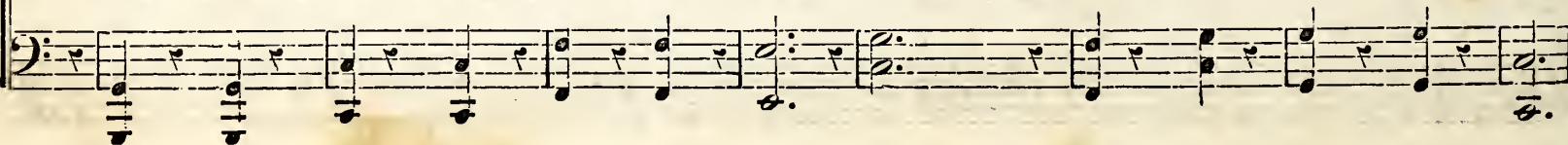


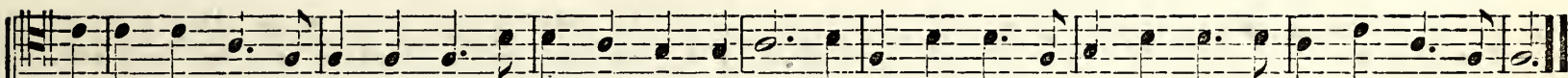


1. A year has pass'd with si - lent tread, Across our widening way; Its gar-lands and its tears we see, While looking back to - day.
2. If thoughtless words have chill'd the heart, Let all for - got - ten be; O cast them backward ere we part, In - to ob - liv - ion's sea.
3. If clouds have swept a - cross the sun, And turned the day to night; Have we looked up with pray'r and faith, And waited for the light?
4. If from the great Cre - a - tor's hand The sunshine has been poured; For all His lov - ing kindness, be That fostering hand adored.

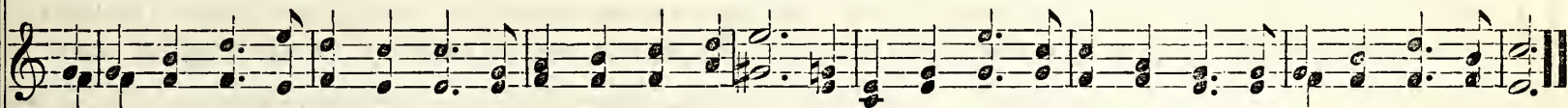


With - in our minds its treasures lie, Its blossoms in our hair; Its mem'ries deep with - in our hearts, Its fragrance on the air.  
 Bid mem'ry cher - ish in her bowers, None but the kind and true; Forgive, for - get, as you would have God's mer - cy come to you.  
 Then have we found the clouds we feared, Were messengers of love, Were shadows cast by an - gels' wings Descend - ing from a - bove.  
 Pray that the gold - en light He gave, May make the buds abound, And on our tree of life at last, The rar - est fruit be found.

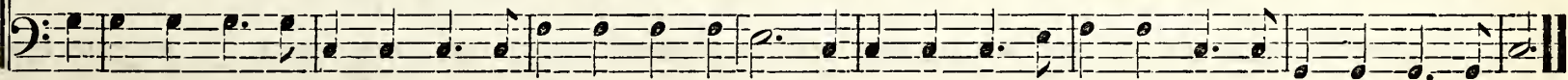




With-in our minds its treasures lie, Its blossoms in our hair; Its mem'ries deep with-in our hearts, Its fragrance on the air.  
We would for - get each thoughtless word, And all the chil - ly night; And yet re - mem - ber all the truths, They brought us ere their flight.



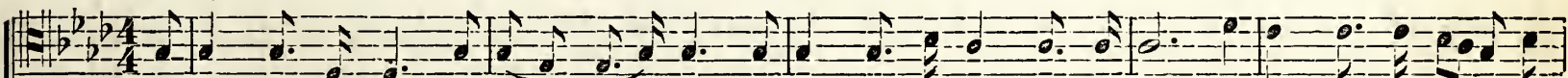
Then have we found the clouds we feared, Were messen - gers of love; Were shadows cast by an - gels' wings, Descend - ing from a - bove.  
Then pray that when the Judge shall come, And we be - fore him stand; We may re - ceive the crown and palm, And dwell at His right hand.



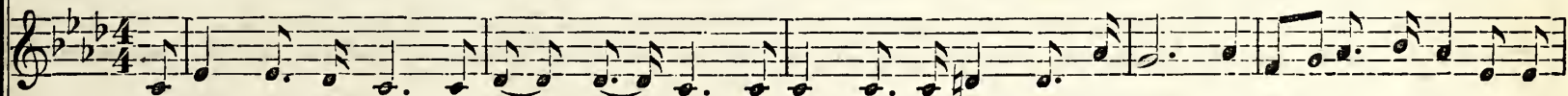
Mrs. M. O. PAGE.

## SPRING'S JUBILEE.

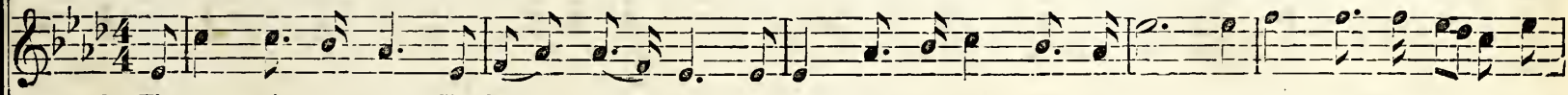
Mrs. C. H. SCOTT.



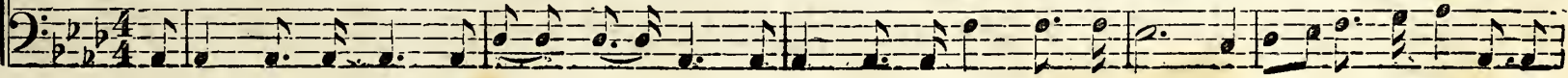
1. Oh, let us be gay, This laughing spring day, Dame Na - ture, with ef - fins a - glee, Is deck - ing the land With a



2. She's tas - sold the trees, And lent to the breeze, The per - fume from val - ley and glade; The sweet buds un - cased, And the



3. The mouu - tain tops ring, The birds gai - ly sing, The reed hoarse - ly pipes in the fen; Here harps are all strung, Ev'ry





## CHORUS.

lav - ish - ing hand, And heav'n smiles her beau - ty to see. Then come, one and all, And respond to the call, And wood-flowers uu - laced, A neo - tar, for nympha has she made.

Then come to the call And

thing shall have tongue, And sing for the chil - dren of men. Then come, one and all, And respond to the call, And

bring to the fes - tal your cheer; For the time has been long since we heard her sweet song, Oh come, and her sweet song you'll hear.

bring to the fes - tal your cheer; For the time has been long since we heard her sweet song, Oh come, and her sweet song you'll hear.

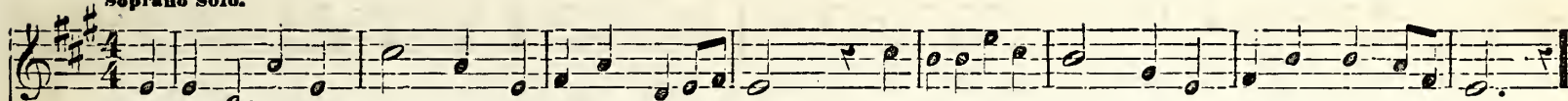
bring to the fes - tal your cheer,

# MORNING SONG.

95

L. H. Southard.

**Moderato.**  
**Soprano Solo.**



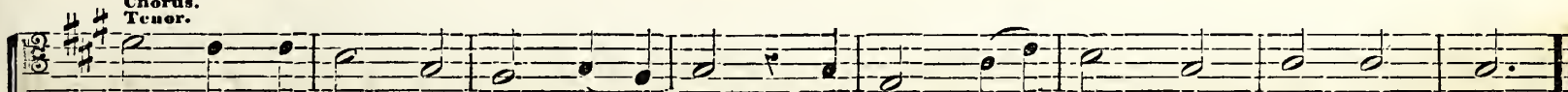
1. The wea-ry night is go - ing, The day comes soft-ly on, The doors of light are glow-ing, With morning red o'er-shone.  
2. The Good a - bove us dwell - eth, Close by yon source of light; There endless song out-swel-eth, There it is ev - er bright.  
3. Oh send thy light and bless - ing Up-on our darksome way; Nor shall we, that possess-ing, Need oth-er shield or stay.



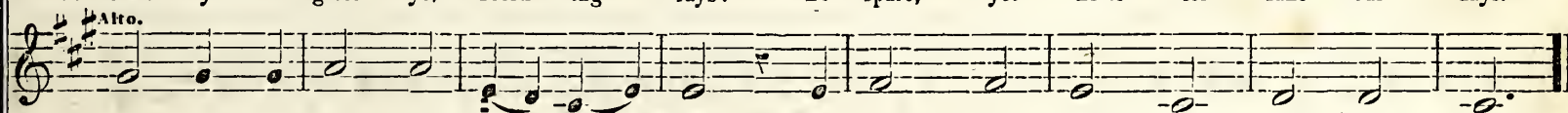
**Accompaniment.**



**Chorus.**  
**Tenor.**



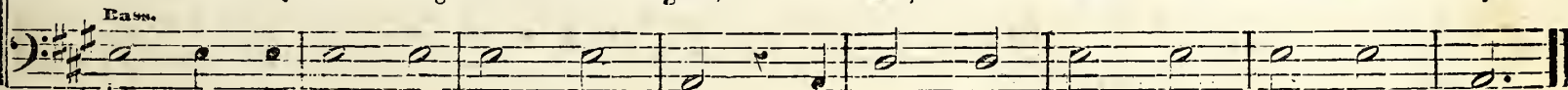
1. Glad - ly we greet ye, Morn - ing rays! Ye spare, yet ne'er for - sake our days.



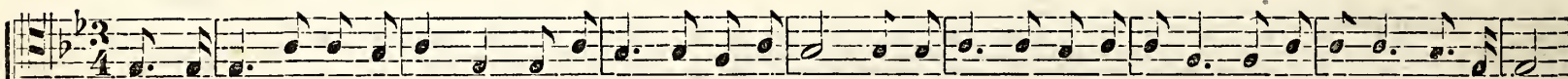
2. We wan - der thro' dark val - leys here, Yet o'er us shines that sun - light clear.



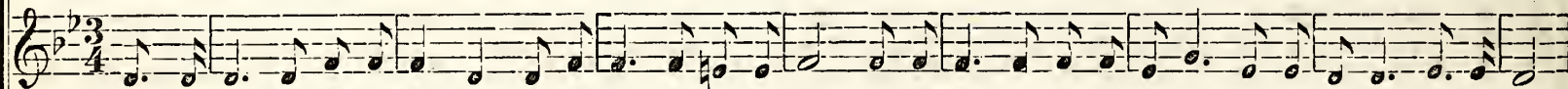
3. Grant us thy sa - ving love and grace, O Lord, be with us all our days.



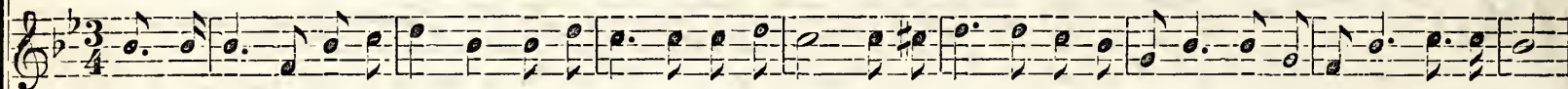




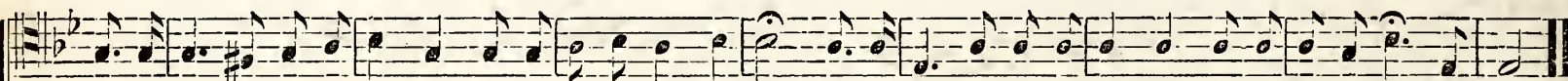
1. Once a - gain with mer - ry greet - ing, Hap - py hearts and pleasant song, We would wak - en joy - ous ech - oes, And re - ech - oes send a - long.



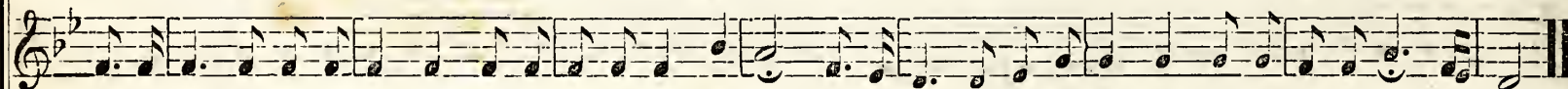
2. Wel - come, ye with sorrow la - den, Welcome are the wea - ry here ; Come and bathe your souls in rapture, Come and tune your heart - strings clear.



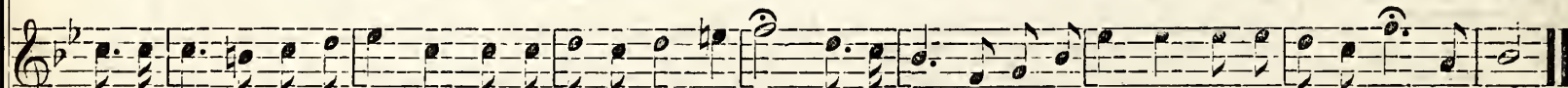
3. Come, 'tis rest - ing by the way - side, By the dust - y way we tread ; Come, 'tis like the blessed sun - shine Falling on a thankful head.



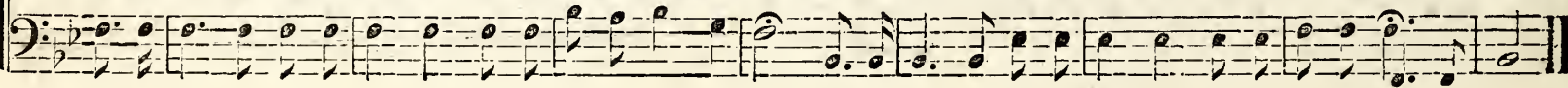
Till our songs shall all a - wak - en, And with spir - its glad and free, Join to swell the mighty cho - rus, As the wa - ters swell the sea.



Come let all our songs a - wak - en, And with spir - its glad and free, Join to swell the mighty cho - rus, As the wa - ters swell the sea.



Then let all their songs a - wak - en, And with spir - its glad and free, Join to swell the mighty cho - rus, As the wa - ters swell the sea.



# THE FISHERMAN'S GLEE.

Music by A. C. GUTTERSON.

97

*Allegretto.*

How pleasant is the fish-er-man's life, Sing hey! sing mer-ri-ly, oh! While dis-tant from the world and its strife Our

*m*

How pleasant is the fish-er-man's life, Sing hey! sing mer-ri-ly, oh! While dis-tant from the world and its strife Our

Detailed description: This block contains the first system of the musical score. It features three staves: a vocal melody staff in G major (one sharp) and 2/4 time, a piano accompaniment staff in the same key and time, and a bass line staff. The tempo is marked 'Allegretto'. The lyrics are 'How pleasant is the fish-er-man's life, Sing hey! sing mer-ri-ly, oh! While dis-tant from the world and its strife Our'. A mezzo-forte (*m*) dynamic marking is placed above the piano staff.

nets to the deep we throw, our nets to the deep we throw..... While dis-tant from the world and its strife, Our nets to the deep we throw.

*f*

nets to the deep we throw, our nets to the deep we throw..... While dis-tant from the world and its strife, Our nets to the deep we throw.

Detailed description: This block contains the second system of the musical score. It continues with three staves: vocal melody, piano accompaniment, and bass line. The tempo remains 'Allegretto'. The lyrics are 'nets to the deep we throw, our nets to the deep we throw..... While dis-tant from the world and its strife, Our nets to the deep we throw.'. A forte (*f*) dynamic marking is placed above the piano staff.

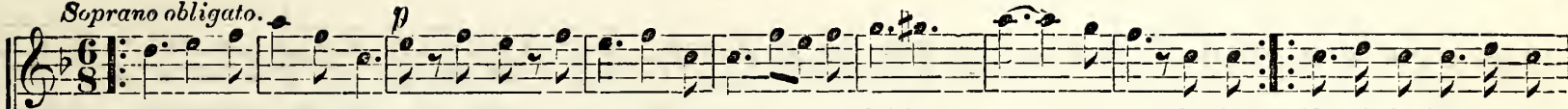


Kind nature's boon with joy we receive, Sing mer-ri - ly, mer-ri - ly, oh! Sing mer-ri - ly, mer-ri - ly oh! When homeward o - ver the

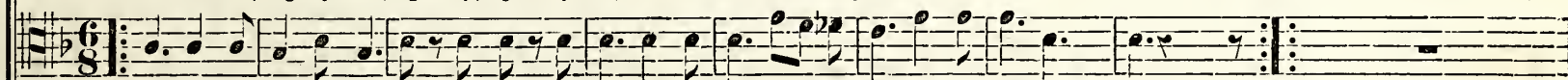
friendly wave, with a mer - ry pull we row, with a mer-ry pull we row, with a mer-ry pull.... we row,..... Sing - ing

friendly wave, with a mer - ry pull we row,..... we row, with a mer-ry pull.... we row,..... Sing - ing

with a mer-ry pull

*Soprano obligato.**p*

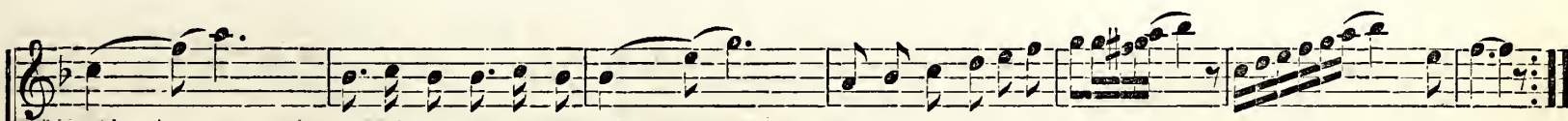
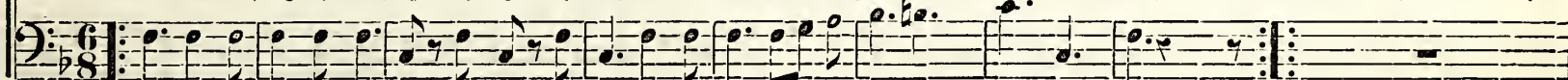
Row brother, lightly row, light - ly, light - ly row, While the moon beaming bright, we row, we row, Singing Mer - ri - ly, cheer - i - ly



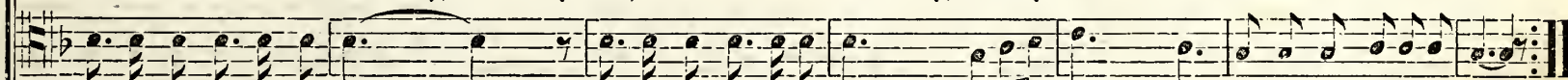
shines, we row, we row,



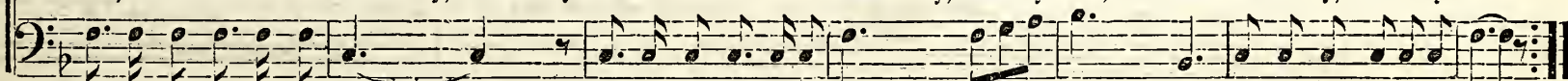
Row brother, lightly row, light - ly, light - ly row, While the moon beaming bright, we row, we row, Mer - ri - ly, cheer - i - ly



row..... mer - ri - ly, cheer - i - ly row,..... mer - ri - ly, cheeri-ly row..... row..... we row.

mer - ri - ly, cheer - i - ly row,..... mer - ri - ly, cheer-i-ly row, we.... row, we mer - ri - ly, cheeri-ly row.  
we row,..... we row.

row..... mer - ri - ly, cheer - i - ly row..... mer - ri - ly, cheeri-ly row, we mer - ri - ly, cheeri-ly row.

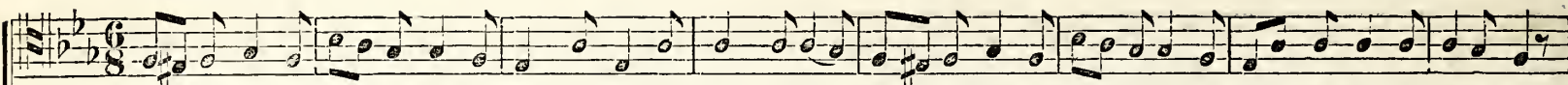


mer - ri - ly, cheer - i - ly row..... mer - ri - ly, cheer-i-ly row, we row, we mer - ri - ly, cheeri-ly row



Words by J. C. J.

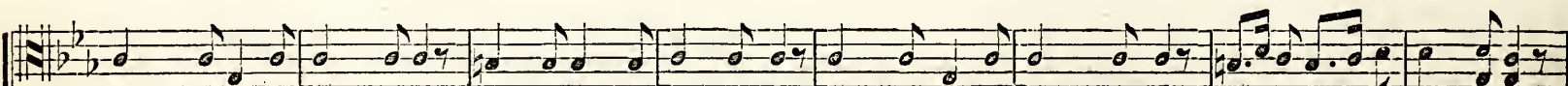
L O EMERSON.



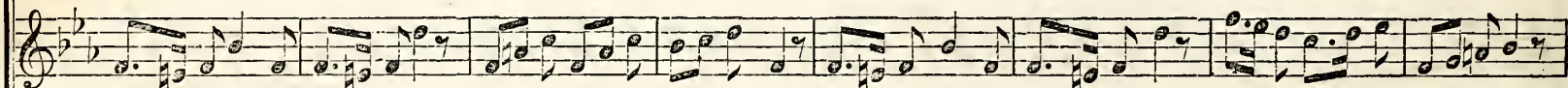
1. Keeping time with voice and oar, We leave, we leave the beauteous shore, Launching forth, we glide afar, Where pleasure's flow'ry islands are.



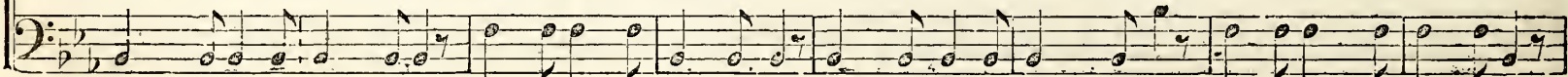
2. Down the stream with laugh and song, The shores our echoed shouts prolong; See, with waves of white and blue, The lake, the lake appears in view.



Float - ing o'er the crys - tal stream, Fair as pic - tures in a dream, Mir - ror'd clouds and peb - bly strand; All is bright as fair - y land!



Raise the sail and ship the oar, Haste the "bounding billows" o'er, Hoist our silk - en flag on high, Waving in the a - zure sky!



Still keep time with oar and song, Swift flows the rap - id stream along, Cool winds sway yon branches high; This is a day for minstrelsy,

Mountains guard the deep green shore All blue and changeless ev - er - more, Thus our friendship changeless be, Ah! who so blithe, so blithe as we?

This musical system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests.

Sing we a song to friends we love, Never for - gotten where'er we rove, Sing we to Friendship true and rare, Whose bliss we this day share.

Yonder green is - land, like a gem, Set in this lake's fair di - a - dem, That is our goal; to mu - sic's sound, A - cross the waves we bound.

This musical system also consists of four staves, following the same vocal and piano arrangement as the first system. It continues the melody and accompaniment in the same key and time signature, ending with a final chord.



Thus on Life's riv - er broad we sail, And bless, and bless the fav'-ring gale, bless we the fav'ring gale, Shout a-loud with voi-ces gay, As

Yonder are bowers of fadeless flow'rs, Whereon, whereon no tempest lowers, whereon no tempest lowers, There we'll pass the happy day, We'll

This system contains the first two staves of the musical score. The top staff is a vocal melody in G major (one sharp) and 4/4 time. The bottom staff is a bass line. The lyrics are written below the staves.

bound-ing o'er the waves away, O'er the waves a - way; Ho! ho! o'er the waves a - way, Ho! ho! o'er the waves a - way!

sing and laugh the hours away, Laugh the hoars a - way; Ho! ho! sing the hours a - way, Ho! ho! sing the hours a - way!

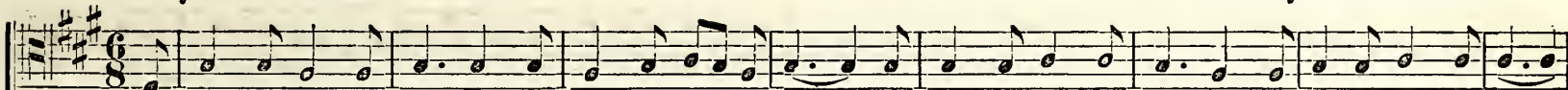
This system contains the second two staves of the musical score. It continues the vocal melody and bass line from the first system. The lyrics are written below the staves. The piece concludes with a double bar line.

# WHEN SPRING UNLOCKS THE FLOWERS.

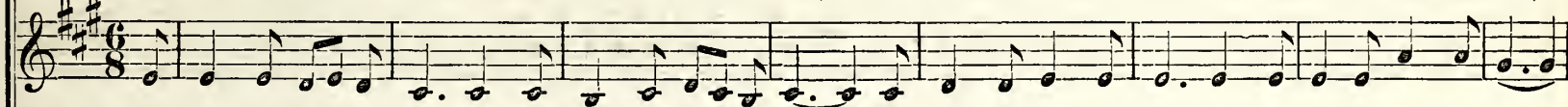
103

Words by BISHOP HEBER.

Music by Mrs. C. H. SCOTT.

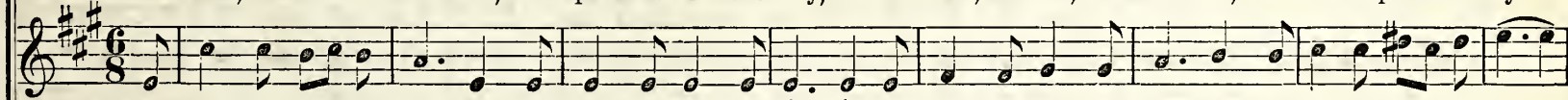


1. When Spring unlocks the flowers to paint the laughing soil, When Summer's balm-y showers refresh the mower's toil,

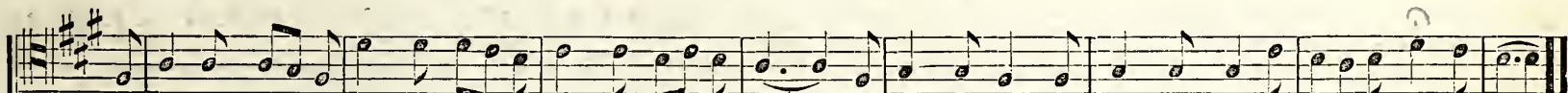


2. The birds that wake the morning, and those that love the shade; The winds that sweep the mountain, or lull the drowsy glade;

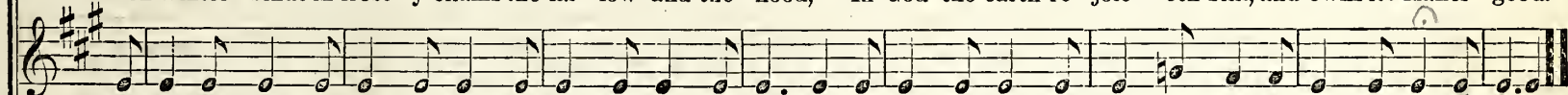
3. Shall man, the lord of na - ture, ex - pect-ant of the sky,— Shall man, a-lone, un-thank-ful, his lit-tle praise de-ny?



4. The flow'rs of Spring may with - er, the hope of Summer fade, The Autumn droop in Win - ter, the birds forsake the shade;



When Winter binds in frost - y chains the fal - low and the flood, In God the earth re - joic - eth still, and owns its Maker good.

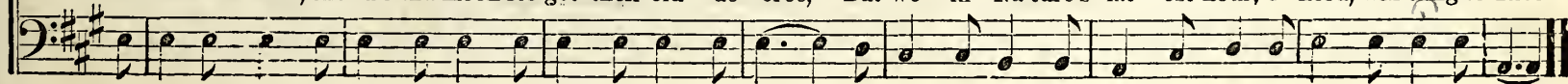


The sun that from his am - ber bow'r re-joic - eth on his way; The moon, the stars, their Maker's name, in si - lent pomp display.

No; let the year forsake his course, the seasons cease to be, Thee, Master, must we al - ways love, and Saviour, hon-or Thee.



The wind be lull'd, the sun and moon for-get their old de - cree, But we in Na-ture's lat - est hour, O Lord, will cling to Thee.





1. For - est ech - oes, How en - chant - ing, As they quick - ly an - swer to our mer - ry sing - ing, Let us hast - en To the

SOPRANO & ALTO.

2. For - est ech oes, Charm - ing ech - oes, How they mock us with their play - ful, witch - ing mu - sic, Hail! thou Sprit Of the

## DUET OBLIGATO.\*

*Fine.*  
Tra la la la la la Tra la la la la la Tra la la la, Thro' the for-ests let us

wood - land, Gai - ly call, and list their glad re - ply. Come a - way, Come a - way, Thro the forests let us

*Fine.*  
wood - land, Come and an - swer to our mer - ry call. Come a - way, Come a - way, Thro' the for-ests let us

\*The small notes may be performed by a flute, violin, or a pure sweet voice.

glad-ly stray. Tra, la, la, la, la, la, Tra, la, la, la, la, la, Tra, la, la, la, Let us thro' the forests stray. Tra, la, la, la, la, la, Tra, la, la, la,

gladly stray, Come a - way, Come a - way, glad - ly we'll stray. Tra, la, la,

gladly stray, Come a - way, Come a - way, glad - ly we'll stray. Tra, la, la,

la, la, Tra, la, la, la, la, la, Tra, la, la, la, la, la, Tra, la, la, la, la, la, la, tra, la, la, la, la, la,

Tra, la, la, Tra, la, la, Tra, la, la, la, la, la, la, la, la, la, la, la, la, la,

Tra, la, la, Tra, la, la, Tra, la, la, la, la, la, la, la, la, la, la, la,

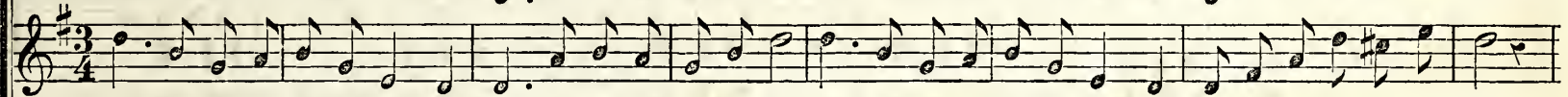




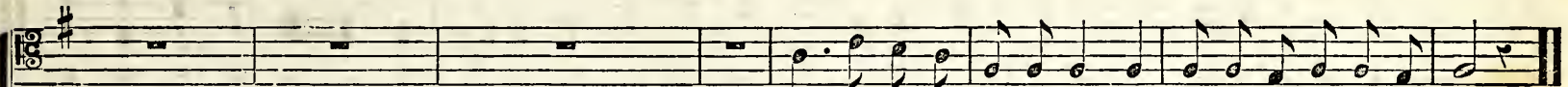
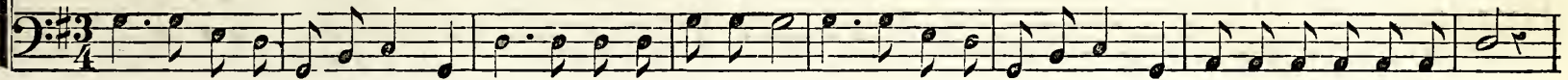
♩ SLOW.



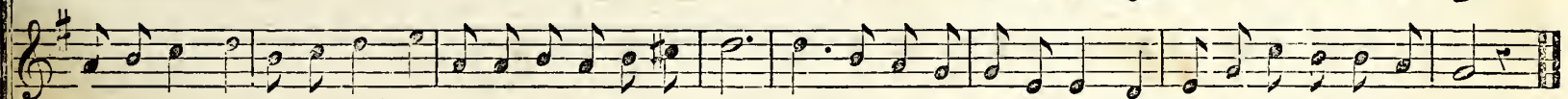
1. Know ye that an an-gel lin-gers At each hid-den turn of life, Bear-ing in his shin-ing fin-gers El-e-ments of peace or strife?



2. In that dread and aw-ful sea-son, When the mor-tal bath no power, We shall know that hidden rea-son, Of each dark and drea-ry hour.



There he stand-eth at the por-tal, Standeth veiled and si-lent. till Each ex-pec-tant, anxious mor-tal, Comes to claim his joy or ill.



And the an-gel of the por-tal, Doner of our joy and care, In a beau-ty more than mor-tal, Will embrace and bless us there.





WORDS BY MRS. M. O. PAGE.

MRS. CLARA H. SCOTT.

Explain COMPOUND TRIPLE MEASURE. See § 23, page 4.

1. Whither now, my lit - tle maid - en, Whither with your footsteps light, With your bas - ket at your el - bow, And your  
 2. "Far and near the laughing sun - shine Bids me welcome, bids me go, Go from out the sombre cot - tage, 'Cross the  
 3. Go, my dar - ling, hap - py Dai - sy, Come a - gain with song and flow'rs, While you stay we sad - ly miss you, Count with

Tra la la la la la la la la, Tra la la la la la la la la, Tra la la la la la la la la,

Tra la la la la la la la la, Tra la la la la la la la la, Tra la la la la la la la la,

hat with berries bright? Dai-sy, with a gush of laughter, Light-ly tossed her pretty head, "Go - ing to the meadows  
 meadows so and so; All the lit - tle dots of cow-slips, Dozing in their grassy beds, Will awake when I'm a -  
 wea - ri - ness the hours. Happy be the homes, and ma - ny, Where such lov - ing spirits stay, As the one, who, 'cross the

Tra la la la la la la la la, Tra la la la la la la la, Tra la la la la la la, Going to the meadows  
 Will awake when I'm a -

Tra la la la la la la la la, Tra la la la la la la la, Tra la la la la la la, As the one who 'cross the

For prelude, play first four measures of melody, then repeat them *8va* higher, ending on A instead of C#.

yel-low, Yel - low with the cow-slips tread. Go - ing to the meadows yellow, Yellow with the cowslips tread.  
 yel-low, Yellow with the cow-slips tread. Go - ing to the meadows yellow, Yellow with the cow-slips tread.  
 mong them, Nipping off their dain - ty heads. Will a-wake when I'm among them, Nipping off their dain - ty heads.  
 meadows, Go-eth forth this sum-mer day. As the one who, cross the meadows, Go - eth forth this sum-mer day.

Trala la la la, Tra la la la la la la la la la la, Tra la la la la la la la.  
 Tra la la la la la la la, Tra la la la la la la, Tra la la la la la la, la la la la la la, la la la.  
 Tra la la la la la la la, Tra la la la la la la, Tra la la la la la la, la la la la la la.



L. O. Emerson.

*f* Semi-Chorus.

1. Proud flag of my country, proud flag of the free, Brave hearts and strong arms are con tend - ing for thee: In

2. Hail! glo - rious banner of free - dom, all hail! Thy stripes are all there, and thy stars nev - er fail; The

3. O come, ye op - press'd, come to lib - er - ty's land; Warm hearts bid thee wel - come, ex - tend - ing the hand, Serf,

*Cres.*

dread hour of bat - tle, on land and on sea, Bright hope of our na - tion, proud flag shalt thou be.

era - ven shall fear thee, the trai - tor shall pale, And lib - er - ty's foe once be - hold - ing thee, quail.

ex - ile, and slave, come, u - nit - ed we'll stand, One na - tion for - ev - er, one peo - ple, one band.

*f* Full Chorus

1. Then Hur - rah for our flag, The flag of the brave, The ban - ner of Liber - ty, Long shall it wave, Ex -

2. Then Hur - rah for our flag, The flag of the brave, The ban - ner of Free - dom, it shel - ters no slave; Ex -

3. Then Hur - rah for our flag, Hur - rah for our cause, One u - nion for - ev - er, one sys - tem of laws. Ex -

- - ult-ant, vic-torious, Triumphant and Glo - rious, Proud flag of my Country, proud flag of the free, Proud flag of my Country, proud flag of the free.

- - ult-ant, vic-torious, Triumphant and Glo - rious, Proud flag of my Country, proud flag of the free, Proud flag of my Country, proud flag of the free.

- - ult-ant, vic-torious, Triumphant and Glo - rious, Proud flag of my Country, proud flag of the free, Proud flag of my Country, proud flag of the free.



From Meyerbeer's opera the Huguenots.  
Words and arrangement by H. R. PALMER.

## SOPRANO SOLO OBLIGATO

1. I love to roam..... thro' for-est bow'rs,..... Or sit with-in..... the qui-et shade..... And muse up-  
2. O hap-py time..... of child-ish glee,..... Thou dost a-lone..... in mem'ry live;..... Thy brightness

on..... the by-gone hours..... When we as art - less children played. The sun now  
2. O hap-py time of child-ish glee, Thou dost a-lone in mem'ry live. Our hearts are  
And muse up-on the by-gone hours, When we as art-less children, art-less children played.  
Thy bright-ness oft comes back to me, And yields a joy nought else can give, nought else can give.

seems..... less bright and fair,..... And flow-ers shed..... perfume less rare Than when in  
bound..... with chains of gold,..... Whose links so bright ..... can ne'er grow old, To thy sweet

The sun now seems less bright and fair, And flowers shed perfume less rare ;  
Our hearts are bound with chains of gold, Whose links so bright can ne'er grow old ;

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment line in bass clef. The lyrics are written below the vocal staff, with some lines split across two staves.

childhood..... We roamed the wild-wood,..... With-out a thought..... of com-ing care, Without a tho't of com-ing  
bow'rs, ..... O child hood hours! ..... Those scenes whose joy ..... can ne'er be told, Those scenes whose joy can ne'er be

Child-hood hours! Wildwood bow'rs! With-out a tho't of com-ing care, Without a tho't of com-ing  
Fai-ry bow'rs! Hap-py hours! Those scenes whose joy can ne'er be told, Those scenes whose joy can ne'er be

This system contains the next two staves of music. It continues the vocal and piano parts from the first system. The lyrics continue below the vocal staff, with some lines split across two staves. The music includes triplets, indicated by a '3' over the notes.



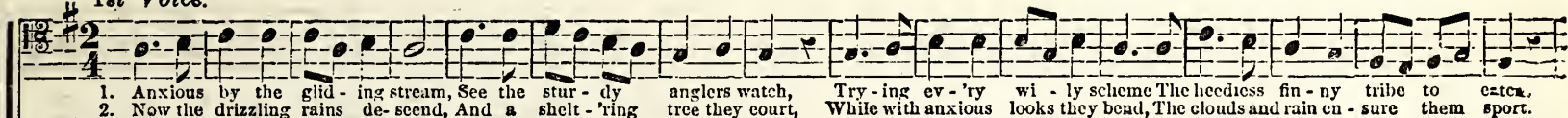
care..... I love to roam..... thro' for - est bow'rs,..... Or sit with - in..... the qui - et  
told..... O hap - py time ..... of child - ish glee,..... Thou dost a - lone ..... in mem - 'ry

care. *Soprano and Alto sing with Solo.*

told. *Bass sing with Tenor.*


shade,..... And muse up - on..... the by - gone hours,..... When we as art - - less chil - dren played.  
live,..... Thy brightness oft ..... comes back to me,..... And yields a joy..... nought else can give.

1st Voice.



1. Anxious by the glid - ing stream, See the stur - dy anglers watch, Try - ing ev - 'ry wi - ly scheme The heedless fin - ny tribe to catch.  
2. Now the drizzling rains de - scend, And a shelt - 'ring tree they court, While with anxious looks they bend, The clouds and rain en - sure them sport.

2d Voice.



(Spoken.)

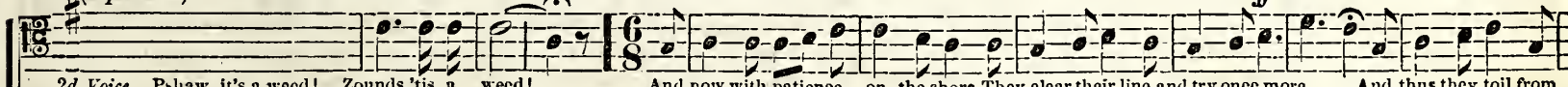
(Spoken.)



Trying ev - 'ry wi - ly scheme, The heedless fin - ny tribe to catch. 2d Voice. Hush! Hush! I've a nibble, Not a breath, 1st Voice. Play it! Play it! still as death!  
While with anxious looks they bend, The clouds and rain en - sure them sport. 1st Voice. I've a bite! I've a bite! Not a breath, 2d Voice. It's a Pike! still as death!



(Spoken.)



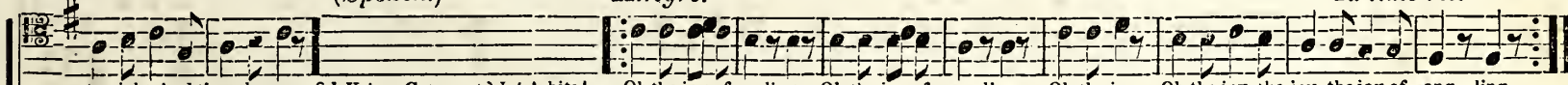
2d Voice. Pshaw, it's a weed! Zounds 'tis a weed!  
1st Voice. Now we've got him sure! Yes, we are sure.

And now with patience on the shore, They clear their line and try once more. And thus they toil from  
But ere they get him to the shore He snaps their line! they're balked once more, And home they go, the

(Spoken.)

Allegro.

2d time rit.



morn to night, And then they get, 2d Voice. Get what? 1st A bite! Oh the joy of angling, Oh the joy of angling, Oh the joy, Oh the joy, the joy, the joy of ang - ling.  
tale is told That they have caught, 1st Voice. Caught what? 2d A cold.





1. O beau - ti - ful Rose of the May - time, Thou com - est to bright - en our play - time, And fra-grance by night or by  
 2. O tell me whence com - est thy light - ness, Whence com - est thy warmth and thy whiteness, From whence came thy fai - ry - like

3. What warm sum - mer suns and what thun - der, Im - part - ed un - to thee their won - der, What mould and what mois - ture from  
 4. What ban - ner or em - blem that quiv - ers On o - cean or swift - run - ning riv - ers, What star in the fir - ma - ment

1. O Rose..... of May-time, That bright  
 2. Whence came..... thy light - ness, Thy warmth,..... thy  
 3. What suns..... what thun - der Gave thee ..... their  
 4. What flag..... that quiv - ers By run ..... ning

day - time, Thy won - der - ful blos - soms pro - vide. O beau - ti - ful Rose of the May - time, Thou com - est to brighten our  
 brightness, So soft, like a sheen - ful shower? O tell me whence com - est thy light-ness, Whence com - est thy warmth and thy

un - der, What skies and what clouds from a - bove? What warm sum - mer suns and what thun - der, Im - par - ted un - to thee their  
 shiv - ers, What bud that in u - ni - verse blows, What ban - ner or em - blem that quiv - ers On o - cean or swift - run - ning

play-time, By night..... or day-time, Dost fra-grance pro- vide. What verse could  
whiteness, Thy rud- dy brightness, Thy sheen - ful shower? What soft airs  
won- der, What moist- un- der, What clouds..... a- bove? Un- til thy  
riv- ers, What star..... that shiv- ers, What bud..... that blows, Than thine is

play- time, And fra-grance by night or by day- time, Thy won- der- ful blos- soms pro- vide. What po- et in verse could e'er  
whiteness, From whence came thy fair- y- like brightness, So soft like a sheen - ful shower? What heav- en- ly breez- es have

won- der, What mould and what moist- ure from nn- der, What skies and what clouds from a- bove? Un- til of thy del- i- cate  
riv- ers, What star in the fir- ma- ment shiv- ers, What bud that in u- ni- verse blows, What sap- phire, than thine is the

ren- der Though ne'er..... so..... ten- der, Thy sum- mer splendor, Thy scent ed pride.  
sped thee, What fresh fields..... bred thee, What rich..... dews fed thee, O beau- ti- ful flower?  
sweetness Of its..... com- plete- ness, Took earth..... to wit- ness, O flow- er of love?  
wear- er, Of beau- ty..... rar- er, More per- feet, fair- er, O mys- ti- cal Rose.

ren- der, With lan- guage, though nev- er so ten- der, The brightness of thy summer splendor, The breath of thy sweet-scented pride?  
sped thee, What fresh fields e- lys- ian have bred thee, What dews rich and glorious have fed thee, O beau- ti- ful, beau- ti- ful flower.

sweet- ness Of beau- ty in all its com- plete- ness, Thou tak- est the earth for a wit- ness, O flow- er of beau- ty and love?  
wear- er, Of beau- ty more splen- did or rar- er, More per- feet, en- rap- tur- ing, fair- er, O mys- ti- cal, mys- ti- cal Rose.



Words by S. FILLMORE BENNETT.

Music by J. P. WEBSTER.

*With much feeling, and in perfect time.*

1. There's a land that is fair - er than day,  
 2. We shall sing on that beau - ti - ful shore,  
 3. To our boun - ti - ful Fa - ther a - bove

And by faith we can see it a - far,  
 The me - lo - di - ous songs of the blest,  
 We will of - fer the tri - bute of praise,

For the Fa - ther waits o - ver the  
 And our spir - its shall sor - row no  
 For the glo - ri - ous gift of his

way To pre - pare us a dwell - ing - place there.  
 more— Not a sigh for the bless - ing of rest.  
 love, And the bless - ings that hal - low our days.

In the sweet by and by, In the sweet by and by, We shall

In the sweet by and by, We shall

by and by by and by

*In the repeat, gradually diminish to the end.*

meet on that beau - ti - ful shore by and by, In the sweet by and by, In the sweet by and by, We shall meet on that beau - ti - ful shore.

meet on that beau - ti - ful shore, In the sweet by and by, We shall meet on that beau - ti - ful shore.

by and by, by and by, by and by,

# MINNIE BROWN.

W. S. PITTS, M.D. 121

1. In a qui-et lit-tle town, lit-tle town, Nest-ling in a love-ly dell, love-ly dell, Lives my charming Min-nie  
 2. Ev-'ry day she trips a-long, trips a-long, 'Cross the pleas-ant vil-lage green, vil-lage green, On her lips a sil-v'ry  
 3. Ev-'ry one knows Minnie Brown, Min-nie Brown, And to know her is to love, is to love, For she is as pure and

*Base con Sna.*

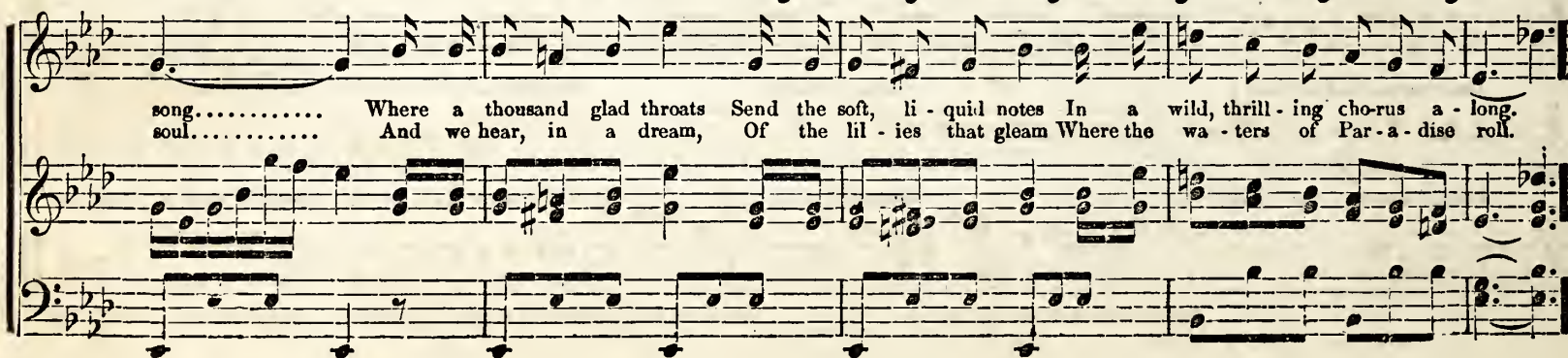
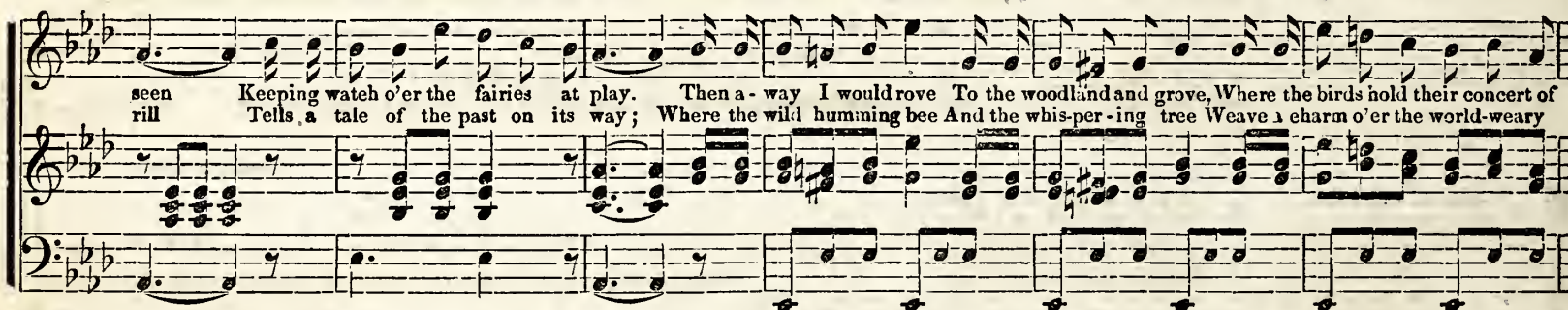
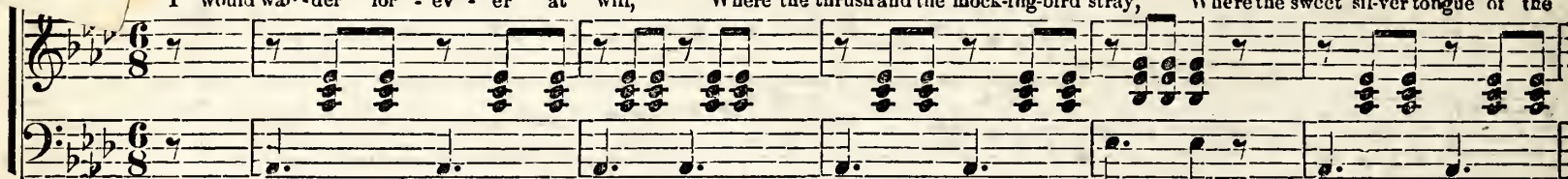
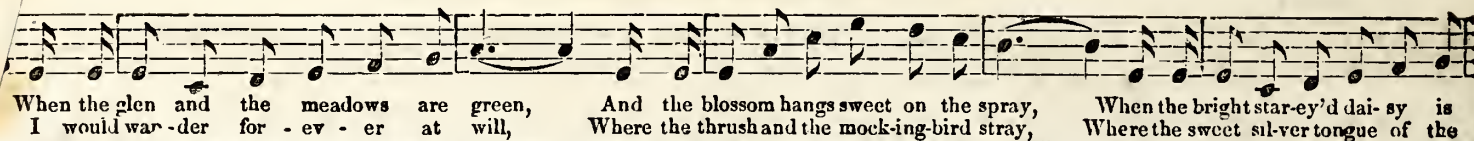
O Min-nie Brown, Sweet Minnie

Brown, Minnie Brown, Darling lit-tle fai-ry belle. O Min-nie, dainty lit-tle dar-ling Minnie, Sweet Minnie, dear Minnie,  
 song, sil-v'ry song, In her eye a sil-v'ry sheen.  
 fair, pure and fair As the an-gel band a-bove.

Brown Dain-ty, dar-ling Min-nie Brown.

Charming Minnie Brown, Dain-ty lit-tle dar-ling Min-nie, None so sweet as Min-nie Brown, Min-nie Brown.





CHORUS.

Beautiful songs, Beautiful songs, Floating afar thro' the soft dreamy air, Hear the wild melody ring; Beautiful songs,

Beautiful songs, Beautiful songs of the spring, *f* Floating afar thro' the soft dreamy air, Hear the wild melody ring; Beautiful songs,

Beautiful songs of the spring, Beautiful songs of the spring, *f* Floating afar thro' the soft dreamy air, Hear the wild melody ring; Beautiful songs,

Beautiful songs, Beautiful songs, Floating afar thro' the soft dreamy air, Hear the wild melody ring; Beautiful songs,

*p rall. e dim.*

Hear the wild melody ring; Beautiful songs, Beautiful songs of the spring, Beautiful songs of the spring.

Hear the wild melody ring; Beautiful songs, Beautiful songs of the spring, Beautiful songs of the spring.

Beautiful songs of the spring, Beautiful songs, Beautiful songs of the spring, Beautiful songs of the spring.

Beautiful songs of the spring, Beautiful songs, Beautiful songs of the spring, Beautiful songs of the spring.



1. A - wake! a-wake, the flow'rs un-fold, And trem-ble in the sun, And the riv - er shines a lake of gold, For the young day has be -

gun, For the young day has be - gun, The air is blithe and the sky is blue, And the lark, on light - some wings; From  
gun. For the young day has be - gun, Then wake, a - wake, for all seem to chide, Thy sleep as round they run, The

bush-es that spark-le rich with dew, To hea-ven her ma-tin sings. A-wake! a-wake! a - wake! For tho  
 Then wake! a - wake! a - wake! For the  
 glo-ries of Hea-ven lie far and wide, For the young day has be - gun..... A - wake! a - wake! a - wake! For the

*Rall.*

young day has be - gun, The young day has be - gun, For the young day has be - gun.  
 young day has be - gun, For the young day has be - gun, For the young day has be - gun.  
 young day has be gun, The young day has be - gun, For the young..... day has be - gun.



1st time *f*, 2d time *p*.

There's a sigh.... in the heart,... Tho' the lip..... may be gay,... When we think.... of the land,..... the

There's a sigh in the heart, Tho' the lip may be gay, When we think of the land, yes, the

END. *mf*

land far a - way. Blushing gar - lands a - round hang in wreaths from each spray, But the flow'rs that I  
land far a - way. 2. A - round.... me is breath - ing the per - fume of May, Yes, a - round us is

END. *mf*

land far a - way. Garlands bright round us hang in wreaths from each spray, But the flow'rs that I  
2. All around breathing is the per - fume of May, Yes, around us is

lov'd when my spir - it was gay, They are fad - ing unpluck'd in the land far a - way. There's a sigh.... in the  
flash - ing the glo - ry of day, But my hopes and my wish - es are far, far a - way. There's a sigh.... in the

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff, with some words split across lines. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like accents and slurs.

heart,.... tho' the lip.... may be gay,.. When we think.. of the land,..... the land far a - way. Sad - ly I  
heart,.... tho' the lip.... may be gay,.. When we think.. of the land,..... the land far a - way. Faint - ly I

This system contains the next two staves of music. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The lyrics are written below the vocal staff. The music continues with similar notation to the first system, ending with a double bar line and repeat signs.



gaze.... on the moon's bright ray,... and in fan - cy I fol - low its track far a - way. Sad - ly I  
 pass.... on my wea - ri - some way,... no hope of to - mor - row to cheer me to - day. Eyes will grow

gaze on the moon's bright ray, and in fan - cy I fol - low its track far a - way. Sad - ly I  
 pass on my wea - ri - some way, and no hope of to - mor - row to cheer me to - day. Eyes will grow

list..... to the night - in - gale's lay,..... It a - wakes.... but a dream.. of the land far a - way.....  
 dim,.... and the tres - ses turn grey,.... Still my last.... thought shall be..... of the land far a - way.....

list to the night - in - gale's lay, It a - wakes but a dream of the land far a way.  
 dim, and the tres - ses turn grey, Still my last thought shall be of the land far a - way.

**Alto Solo.**  
 1. Oh when shall my wea-ry soul find rest in Thee? Oh when from this sin-ful world at last be free?  
 2. Oh when all my la-bor here for thee is complete, My soul cleans'd in thy re-deem-ing blood, I am meet.

1 My Sa-viour, I cry un-to thee, I'm wea-ry of sigh-ing, Of sor-row and cry-ing, Oh when shall my  
 2 Thee, Sa-viour, Re-deem-er to greet; Then, freed from all sigh-ing, From sor-row and cry-ing, Oh then shall my

1 wea-ry soul find rest in thee? Oh, when, ..... Oh when, ..... Oh when, ..... shall I be free?  
 2 wea-ry soul find rest in thee? Oh, then, ..... Oh then, ..... Oh then, ..... shall I be free?

**CHORUS.** *mp* my Sa-viour dear, *p* my Sa-viour dear, *m* my Sa-viour dear, *p* When shall I be free?  
 my Sa-viour dear, my Sa-viour dear, my Sa-viour dear, Then shall I be free.



*Allegretto*

I love.... it, I love.... it, the laugh.... of a child,..... Now rip - pling and

I love..... it, I love..... it, the laugh..... of a child,..... Now rip - pling and

I love it, I love it, I love it, I love it, the laugh, O the laugh of a child, of a child, Now rippling and gentle, now

2d time go to 2d brace, p. 129. 1st time.

gen - tle, now mer - ry and wild. It rings in the air with its innocent gush, Like the trill of a bird at the

gen - tle, now mer - ry and wild.

rippling and gentle, now merry, now merry and wild, and wild. It rings in the air with its innocent gush, Like the trill of a bird at the

# The Laugh of a Child. Continued

129

D.C.

twilight's soft hush; It floats on the breeze like the tones of a bell, Or the music that dwells in the heart of a shell.

*2d. time.*

O the laugh, the laugh of a child, so wild, so wild and so free,.... Is the mer-ri-est, mer-ri-est

O the laugh..... of a child, so wild..... and so free,.... Is the mer - - - ri-est

O the laugh, the laugh of a child, so wild, so wild and so free,.... Is the mer-ri-est, mer-ri-est



sound.... in the world, in the world to me;..... The laugh, the laugh of a child,..... so wild, so wild and so

sound.... in the world..... to me;..... The laugh..... of a child,..... so wild..... and so

sound.... in the world, in the world to me;..... The laugh, the laugh of a child,.... so wild, so wild and so

free,..... is the mer - ri - est, mer - ri - est sound.... in the world to me.

free,..... is the mer - - - ri - est sound.... in the world to me.

world to me.

free,.... is the mer - ri - est, mer - ri - est sound.... in the world to me...

*pp* *Slow.*

1. Si - lence, si - lence; make no noise nor stir, Si - lence, si - lence. make no noise nor stir: For

2. Si - lence, si - lence; make no noise nor stir, Si - lence, si - lence, make no noise nor stir; For

3. Soft - ly, soft - ly, light - ly, gent - ly tread; Soft - ly, soft - ly, light - ly, gent - ly tread; And

in yon bow - er there a - bove, Sleeps my gen - tle la - dy love; Si - lence, si - lence, make no noise nor stir;

nature lists with anxious ear, Her gen - tle slumb'ring breath to hear; Si - lence, si - lence, make no noise nor stir;

ere the break of wak'ning day, Soft - ly, light - ly, move a - way; Soft - ly, soft - ly, light - ly, gent - ly tread;

*mp* *A little faster.*

That in peace, that in peace, she may slum - ber sweet - ly on, That in peace, that in peace, she sleep.

Soft in peace, soft in peace, slumber, fair one, sweet - ly on, Soft in peace, soft in peace, sleep on.

Rest in peace, rest in peace, slumb'ring maid - en, love of mine, Rest in peace, rest in peace, fare - well.



*pp* *Larghetto.*

1. Sweet and low, sweet and low, Wind of the west - ern sea, Low, low, breathe and blow, Wind of the west - ern  
 2. Sleep and rest, sleep and rest, Fath - er will come to thee soon. Rest, rest, on mo - ther's breast, Fa - ther will come to thee

*pp* *Larghetto.*

1. Sweet and low, sweet and low, Wind of the west - ern sea, Low, low, breathe and blow, Wind of the west - ern  
 2. Sleep and rest, sleep and rest, Fath - er will come to thee soon. Rest, rest, on mo - ther's breast, Fa - ther will come to thee

*mf*

sea. O - ver the roll - ing wa - ters go, Come from the dy - ing moon and blow,  
 soon; Fa - ther will come to his babe in the nest, Sil - ver sails all out of the west,

*mf* *pp*

sea. O - ver the roll - ing wa - ters go, Come from the dy - ing moon and blow,  
 soon; Fa - ther will come to his babe in the nest, Sil - ver sails all out of the west,

*mf* *pp*

sea. O - ver the roll - ing wa - ters go, Come from the dy - ing moon and blow,  
 soon; Fa - ther will come to his babe in the nest, Sil - ver sails all out of the west,

*J* *p* *rall e dim.* *pp*

Blow him a - gain to me, While my lit - tle one, while my pret - ty one sleeps.....  
 Un - der the sil - ver moon. Sleep, my lit - tle one, sleep, my pret - ty one, sleep. ....

*f* *p* *rall e dim.* *pp*

Blow him a - gain to me, While my lit - tle one, while my pret - ty one sleeps.....  
 Un - der the sil - ver moon. Sleep, my lit - tle one, sleep, my pret - ty one, sleep. ....

## THE DISTANT DRUM.

Arr. by C. JARVIS.

*mf* *Lively.*

1. Hark to the sound of the dis - tant drum, Rap tap a ta, rap tap a ta, Beat - ing in time with the pleasant hum That so sweet - ly

2. Hark to the sound of the dis - tant drum, Rap tap a ta, rap tap a ta, Beat - ing in time with the pleasant hum That so sweet - ly



fills the air. Come, let us join some me - lo - dy, Its measured beat to min - gle sweet; Anon we'll dance right mer - ri - ly, And

*mf*

*FINE.*

fills the air. And when these sounds have from us gone, In plea - sant cheer T'wards home we'll steer, And in our dreams re - peat the dance, So

*mf*

*FINE.*

keep time with the drum and song. Hark to the sound of the dis - tant drum, Rap tap a ta, rap tap a ta, Beat - ing in time with the

*f*

gai - ly join'd with drum and song. Hark to the sound of the dis - tant drum, Rap tap a ta, rap tap a ta, Beat - ing in time with the

*f*

plea - sant hum That so sweet - ly fill'd the air. Hark! the trum - pet's shril - ly note, As its tones to - wards us float, Tra

plea - sant hum That so sweet - ly fill'd the air. Hark! the trum - pet's shril - ly note, As its tones to - wards us float, Tra

The musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score includes dynamic markings such as *f* (forte) and *pp* (pianissimo). The lyrics are: 'plea - sant hum That so sweet - ly fill'd the air. Hark! the trum - pet's shril - ly note, As its tones to - wards us float, Tra'.

la la la, Tra la la la, Tra la la la, Tra la la la, Tra la la la, Tra la la la, Tra la la la la la la la.

la la la, Tra la la la, Tra la la la, Tra la la la, Tra la la la, Tra la la la, Tra la la la la la la la.

The musical score continues with four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score includes dynamic markings such as *f* (forte) and *pp* (pianissimo). The lyrics are: 'la la la, Tra la la la, Tra la la la, Tra la la la, Tra la la la, Tra la la la, Tra la la la la la la la.'.



First system of musical notation. Treble and bass staves in C major, 2/4 time. The melody is in the treble staff, starting with a mezzo-forte (mf) dynamic. The bass staff provides a harmonic accompaniment.

Second system of musical notation. Treble and bass staves. The melody continues in the treble staff. The bass staff continues the accompaniment. The lyrics are written below the treble staff.

1. Like a dream ye come to cheer me, Round me eeh-oed soft and low,  
 2. Hap - - py vis - ions rose be - fore me, Bright - est that my heart could know,

Third system of musical notation. Treble and bass staves. The melody continues in the treble staff. The bass staff continues the accompaniment. The lyrics are written below the treble staff.

Still your mem - 'ries lin - ger near me, Chim - - ing bells of long a - go!  
 Still your spell is lin - g'ring near me, Chim - - ing bells of long a - go!

Fourth system of musical notation. Treble and bass staves. The melody continues in the treble staff. The bass staff continues the accompaniment. The lyrics are written below the treble staff. The system ends with a piano (p) dynamic marking.

Sweet - - ly fell your sul - v'ry num - - bers, Down the still and fra - grant air,  
 Sweet - - ly now your notes are fall - - - ing O'er my heart so sad and lone,

Woke my soul from gen - tle slum - - bers, List - - 'ning to your ech - oes rare!.....  
 Mem - - 'ry from the past is call - - ing Dreams that once I call'd my own;....

*p* *rit.* *a tempo.*

Friends and hopes of hap - py child - - - hood Bless'd me in their pur - est glow,  
 Vis - - ions of my dear ones on - - - ly Bless me now at eve'ning's glow,

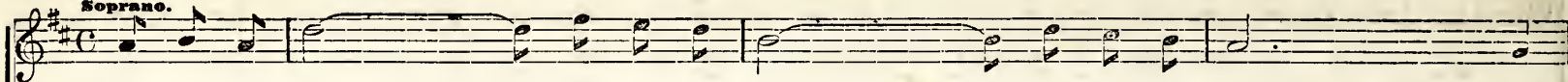
*mf*

Soft - - ly rang o'er grove and wild - - - wood, Chim - - ing bells of long a - go!  
 Oh, ye cheer my life so lone - - - ly, Chim - - ing bells of long a - go!



CHORUS, *ad lib.*

Soprano.



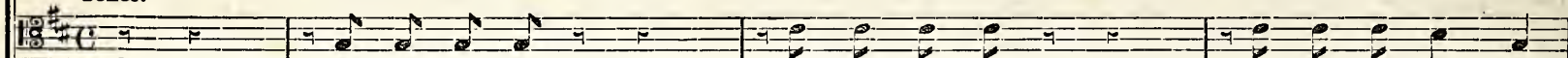
Sweet chim - ing bells!..... Sweet chim-ing bells!..... Ye mur - mur soft and

Alto.



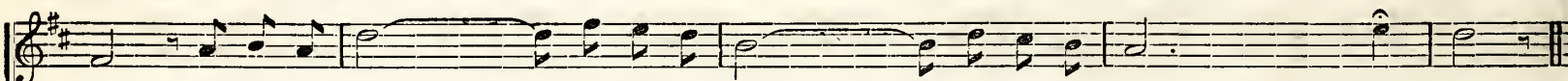
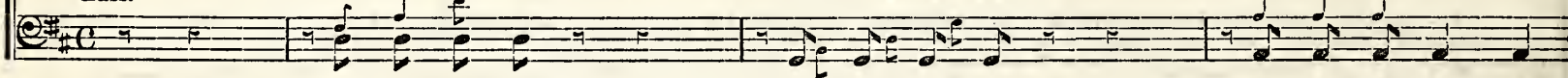
Sweet chim - ing bells! Sweet chim - ing bells! Ye mur - mur soft and

Tenor.

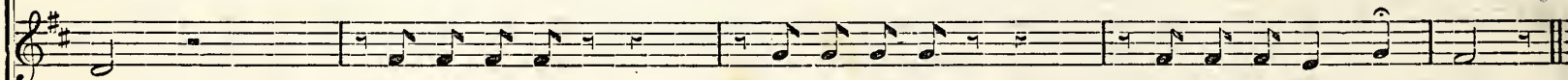


Sweet chim - ing bells! Sweet chim - ing bells! Ye mur - mur soft and

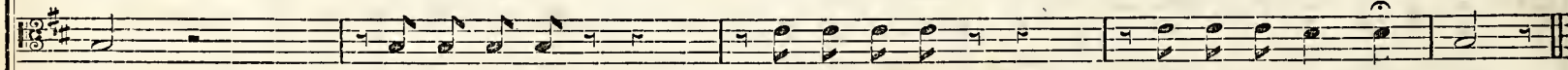
Bass.



low! Sweet chim-ing bells!..... Sweet chim-ing bells!..... Sweet bells of long a - go!



low! Sweet chim-ing bells! Sweet chim-ing bells! Sweet bells of long a - go!



low! Sweet chim-ing bells! Sweet chim-ing bells! Sweet bells of long a - go!



1. O Rock of A - ges, since on thee By grace my feet are plant - ed, 'Tis mine in tran - quil faith to see The  
 2. With - in thy clefts I love to hide, When dark - ness o'er me clos - es; There peace and light se - rene a - bide, And

3. From thee, O Rock, once smit - ten, flow Life - giv - ing streams for - ev - er; And who - so doth their sweet - ness know, He  
 4. On that dread day when they that sleep Shall hear the trum - pet sound - ing, And wake to praise, or wake to weep, The

ris - ing storm un - daunt - ed; When an - gry bill - lows round me rave, And tem - pests fierce as - sail me. To thee I cling, the  
 my still'd heart re - pos - es: My soul ex - ults to dwell se - cure, Thy strong mu - ni - tions round her, She dares to count her

thence - forth thirst - eth nev - er: My lips have touch'd the crys - tal tide, And feel no more re - turn - ing, The fe - ver that so  
 Judg - ment - throne sur - round - ing, When, wrapp'd in all - de - vour - ing flame, The sol - id globe is wast - ing, And what at first from

ter - rors brave, For thou canst nev - er fail me! Tho' rends the globe with earthquake shock, Un - mov'd thou stand'st, E - ter - nal Rock!  
 tri - umph sure, Nor fears lest hell con - found her; Tho' tu - mults star - tle earth and sea, Thou change - less Rock, they shake not thee!

long I tried To cool, yet still burn - ing; Ah, wondrous Well - spring! brim - ming o'er With liv - ing wa - ters ev - er - more,  
 no - thing came, Is back to no - thing hast - ing, E'en then my soul shall calm - ly rest, O Rock of A - ges, on thy breast!



*Moderato.*

1. Gone are the fa - ces so lov - ing and kind,      Gone are the hills and the valleys I knew;      Far from my dear ones, I  
2. Home is the sigh of my lone, sadden'd breast,      Home is the wish and the hope of my life;      Home is my balm, and my

nev - er can find      Hearts like to theirs, ev - er gen - tle and true;      Oh, for my warm, sun - ny skies once a - gain,  
joy, and my rest,      Home is my ref - uge from world - wea - ry strife.      Watching the clouds at the dawn's ear - ly gray, —

Oh, for the land where my feet loved to roam;      Long have I wander'd in tears and in pain,      Ev - ermore dreaming and thinking of home!  
Watching the stars in the night's solemn dome,      Far from the land of my peo - ple I stray,      Ev - ermore dreaming and thinking of home!

*rall.*  
*cres.*      *colla voce.*

CHORUS.

Oh, how my heart, like a bird, longs to go, Wing - ing its way o'er the white, wea - ry foam!

Oh, how my heart, like a bird, longs to go, Wing - ing its way o'er the white, wea - ry foam!

Day - time and night - time, each hour that I know, Fond - ly I'm dream - ing and think - ing of home.

Day - time and night - time, each hour that I know, Fond - ly I'm dream - ing and think - ing of home.



Words by MISS M. A. BAKER.

Mark iv. 35—41.

*Christ's power over nature.*

H. R. PALMER.

1. Master, the tem - pest is raging! The bil - lows are toss - ing high! The sky is o'er-shad-ow'd with blackness, No

2. Master, with an - guish of spir-it I bow in my grief to - day; The depths of my sad heart are troubled, Oh,

3. Master, the ter - ror is o-ver, The el - e - ments sweet-ly rest; Earth's sun in the calm lake is mirror'd, And

shel - ter or help is nigh; "Car - est thou not that we per - ish?" How canst thou lie a - sleep, When each

wa - ken and save I pray! Tor - rents of sin and of an - guish Sweep o'er my sink - ing soul; And I

heav-en's with-in my breast; Lin - ger, O bles-sed Re - deemer, Leave me a - lone no more; And with

Chorus after each stanza.

mo - ment so mad - ly is threat'ning, A grave in the an - gry deep? The winds and the waves shall o - bey my will,

per - ish! I per - ish! dear Mas - ter, Oh, has - ten and take con - trol. The winds and the waves shall o - bey my will,

joy I shall make the blest har - bor, And rest on the bliss - ful shore.

First system of the musical score. It consists of three staves: a treble staff with a vocal line, and two piano accompaniment staves (treble and bass). The music is in 4/4 time. The first staff has a vocal line with lyrics: "Peace, be still, Peace, be still," Whether the wrath of the storm-toss'd sea, Or de-mons, or men, or what - "Peace be still," Whether the wrath of the storm-toss'd sea, Or de-mons, or men, or what - The second and third staves provide piano accompaniment. Dynamics include *p*, *pp*, *m*, and *f*. The system ends with a double bar line.

"Peace, be still, Peace, be still," Whether the wrath of the storm-toss'd sea, Or de-mons, or men, or what -  
 "Peace be still," Whether the wrath of the storm-toss'd sea, Or de-mons, or men, or what -  
 "Peace, be still, Peace, be still."

Second system of the musical score. It consists of three staves: a treble staff with a vocal line, and two piano accompaniment staves (treble and bass). The music continues from the first system. The first staff has a vocal line with lyrics: - ev - er it be, No wa - ters shall swal-low the ship where lies The Master of o - cean, and earth and skies; They - ev - er it be, No wa - ters shall swal-low the ship where lies The Master of o - cean, and earth and skies; They The third staff provides piano accompaniment. Dynamics include *cres*, *cen*, *do.*, *ff*, and *m*. The system ends with a double bar line.

- ev - er it be, No wa - ters shall swal-low the ship where lies The Master of o - cean, and earth and skies; They  
 - ev - er it be, No wa - ters shall swal-low the ship where lies The Master of o - cean, and earth and skies; They

Third system of the musical score. It consists of three staves: a treble staff with a vocal line, and two piano accompaniment staves (treble and bass). The music continues from the second system. The first staff has a vocal line with lyrics: all shall sweetly o - bey my will, "Peace be still, peace be still," They all shall sweetly o - bey my will, "Peace, peace be still." The second and third staves provide piano accompaniment. Dynamics include *m*, *p*, and *pp*. The system ends with a double bar line.

all shall sweetly o - bey my will, "Peace be still, peace be still," They all shall sweetly o - bey my will, "Peace, peace be still."



John! John! John! John!.....John! O John!

John! John! John! John!.....

Call John! John! loud-er, loud-er, loud-er, loud-er, loud-er, John! John! John! John!

John! John! John! John!..... Well, well,

O John! O John! can you tell us? O John! O John! Can you tell us, Can you

O John! O John! Can you tell us? Can you

what d'ye want of John? O John! Tell you what? well John! John! John! Tell you what?

Tell us? Can you tell us? Tell us how, how to sing this song.

Tell you what? Tell you what? How to what? Sing what? How to sing this song? Yes, yes, yes, yes, yes.

No, no, no, no, no, no, no, no, No, no, no,

Mi re do mi re do, sol mi do re, Sol fa mi re do mi re do,



# Call John. Concluded.

No, no, no, no, no, no, no, no, no, Johnny, can you tell us, Tell us how to sing this  
 No, no, no, no, no, John.....ny, John-ny, can you tell us, Tell us how to sing this  
*Sol mi do re mi re do.* No, no, no, no, no, no, no, no, no, no, no, no, Nev-er will I

song? John, John, John, Ha, ha, ha, ha, ha, ha, ha, ha, ha, John, John, John, John, we have learned this song.  
 song? Ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, John, John, John, John, we have learned this song.  
 teach you how to sing, no, no. Such a set of blunderheads, Such a set of blunderheads never'll learn to sing.

ANIMATEDLY.

*ff mp*

Tra la la la la la la, Tra la la la la la la, Tra la la la la la la la la la la la; 1. In the

Tra la la la la la la, Tra la la la la la la, Tra la la la la la la la la la la la; *ff mp*

Tra la la la la la la, Tra la la la la la la, Tra la la la la la la la la la la la; 2. Dost thou

hall, bedecked with garlands, doth it not thy soul entrance, When the joy-ous Ri - tor - nel - la is ex - cit - ing all to dance? Dost thou

love the midnight rev - el, where gay Bacchus reigns a - round, And each worldly care and sor - row in the jo - vial bowl be drown'd? Dost thou



love to hear the rustling of the lof - ty pop - lar trees, In the sha - dy grove, low whisp'ring to the Evening's gen - tle breeze? In the

love to hear soft voi - ces with the or - gan's pealing blend, Which like fragrant breathing perfumes un - to Heav'n with pray'rs as - cend? Which like

This system contains the first two staves of music. The first staff is a vocal line in treble clef with a key signature of one sharp (F#). The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in bass clef. The lyrics are written below the vocal staff.

sha - dy grove, low whisp'ring to the Evening's gen - tle breeze? No, no, no, no, Then say what dost thou love? Not the

fragrant breathing perfumes un - to Heav'n with pray'rs ascend? No, no, No, no, Then say what dost thou love? Not the

This system contains the second two staves of music. The first staff is a vocal line in treble clef with a key signature of one sharp (F#). The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in bass clef. The lyrics are written below the vocal staff. Dynamic markings *f* and *pp* are present above the vocal staff.

## The Chink of Gold Continued.

**THE LINNET.**

*Andante.*

**1.**

singing of the linnet? Nor the murmur of the stream? Not the glad note of the wood-lark? Nor the charm of love's fond dream? Chink! Chink! Chink!

**2.**

singing of the linnet? Nor the murmur of the stream? Not the glad note of the wood-lark? Nor the charm of love's fond dream?

Chink! Chink! Chink!

[illegible]



## The Chink of Gold. Concluded.

Chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, 'Tis the chink of gold you love! Ah!

love; Tra la la la la la la la la la la la la la la la la la la la; Yes! 'tis the chink of gold you love! Ah!

love; Tra la la la la la la la la la la la la la la la la la la la; Yes! 'tis the chink of gold you love! Ah!

(Chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, 'Tis the chink of gold you love. Ah!

Words by MRS. EMILY HUNTINGTON MILLER.

## SONG OF COLD WATER.

H. R. PALMER.

QUARTET.

1. Where the dew is cool and sweet, In the din - gles - hid - ing, And the brook on fai - ry feet Thro' the meadows glid-ing.

2. Not for me the ru - by wine In the gob - let gleam - ing, Death is in its hue di - vine, Sor - row in its beaming.

3. Not for me the drunkard's cup—Want and woe it bring - eth! Bit - ter tears have filled it up, Anguish from it springeth.

## QUARTET or SEMI-CHORUS.

From the clear and spark - ling rill, Nec - tar free - ly flow - ing! Tra la, la, There my brim - ming cup I fill, Life and joy be - stow - ing!

From the clear and spark - ling rill, Nec - tar free - ly flow - ing! Tra la, la, There my brimming cup I fill, Life and joy be - stow - ing!

Detailed description: This block contains the first eight measures of the Quartet or Semi-Chorus. It is written for four voices (Soprano, Alto, Tenor, Bass) in a key of D major (two sharps) and 2/4 time. The melody is a simple, flowing line. The lyrics are: "From the clear and spark - ling rill, Nec - tar free - ly flow - ing! Tra la, la, There my brim - ming cup I fill, Life and joy be - stow - ing!". The lyrics are repeated for the four voices.

## CHORUS.

Wa - ter, wa - ter, pure and bright! Fount of beau - ty and de - light, Wa - ter, wa - ter, pure and bright! Nectar free - ly flow - ing!

Wa - ter, wa - ter, pure and bright! Fount of beau - ty and de - light, Wa - ter, wa - ter, pure and bright! Nectar free - ly flow - ing!

Detailed description: This block contains the first eight measures of the Chorus. It is written for four voices (Soprano, Alto, Tenor, Bass) in a key of D major (two sharps) and 2/4 time. The melody is a simple, flowing line. The lyrics are: "Wa - ter, wa - ter, pure and bright! Fount of beau - ty and de - light, Wa - ter, wa - ter, pure and bright! Nectar free - ly flow - ing!". The lyrics are repeated for the four voices.



## DUET.

1. Once a - gain we greet you all, Once a - gain with glad - some feel - ings, In this  
 2. Fa - - thers, moth - - ers, sis - - ters dear, Friends we love and stran - - gers, wel - come, Thrice, thrice  
 3. Grate - - ful wish - - es to you all, Joy as pure as crys - - tal dew - drops; Peace up -

dear old hall Where haunt us yet The fra - grant mem - 'ries of the times we met.  
 wel - come here! This fes - tal night, To be kind wit - ness of our ef - forts slight,  
 - on you fall, As heav'n se - rene, And heav'n it - self be yours be - hind life's scene.

## QUARTETTE.

Once a - gain we greet you all, Once a - gain with glad some feelings, In this dear old hall, Where haunt us yet, The fragrant mem'ries of the times we met.

Once a - gain we greet you all, Once a - gain with glad some feelings, In this dear old hall, Where haunt us yet, The fragrant mem'ries of the times we met.

**ff** CHORUS.

Shout, shout, shout the mer - ry greet - ing, Joy, joy, dear - est friends to one and all. So

Shout, shout, shout the mer - ry greet - ing, Joy, joy, dear - est friends to one and all, So

sing, sing a - loud the hap - py meet - ing, For our friends have come at friend - ship's call.

sing, sing a - loud the hap - py meet - ing, For our friends have come at friend - ship's call.



1st TENOR. *Allegro.*

1st TENOR. *Allegro.*

Jon ny, Jon - ny, can you count twen - ty-five? Jon - ny, Jon - ny, come let us see. But take care,

2d TENOR.

Jon - ny, Jon - ny, can you count twen - ty-five? Jon - ny, Jon - ny, come let us see. But take care,

1st BASS.

Jon - ny, Jon - ny, can you count twen - ty-five? Jon - ny, Jon - ny, come let us see. But take care,

2d BASS.

What's that? Yes, Yes, That can I sure and right.

if you miss you shall have a boxing, Jon - ny, Jon-ny, can you count twenty-five? Jonny, Jonny, Come now be - gin.

if you miss you shall have a boxing, Jon - ny, Jon-ny, can you count twenty-five? Jonny, Jonny, Come now be - gin.

if you miss you shall have a boxing, Jon - ny, Jon-ny, can you count twenty-five? Jonny, Jonny, Come now be - gin.

Never do I miss. Oh, what the need to talk so much a - bout it? Yes, yes, Well I will, well I will.

Musical score for the first system, featuring four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth is a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: Fine! Brave! ah, that's done no - bly, on - ly too rap - id, Oh, you've miss'd, Jon - ny, you have miss'd. One, two, three, four, five, six, seven, eight, nine, ten, elev'n thirteen, stop, stop, I'll begin a - gain.

Musical score for the second system, featuring four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth is a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: Bravely! Grand - ly! Bra - vo! Bra - vis - simo! Bra - vo! Bra - vo! Ah that's well done! Bravely! Grand - ly! Bra - vo! Bra - vis - simo! Bra - vo! Bra - vo! Ah that's well done! Bravely! Grand - ly! Bra - vo! Bra - vis - simo! Bra - vo! Bra - vo! Ah that's well done! Fine. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 nineteen, twenty, twenty - one, 22 23 24 twenty - five.

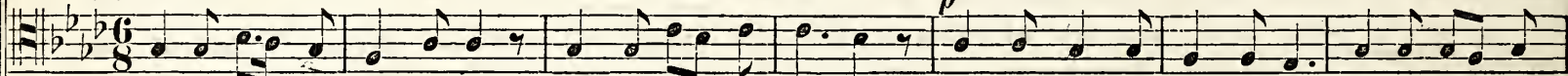


## 1st TENOR.



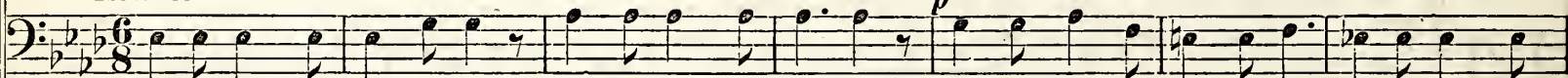
1. On a bank two ros - es fair, Wet with morning showers, Fill'd with dew, In fragrance grew. As I pen - sive,

## 2d TENOR.



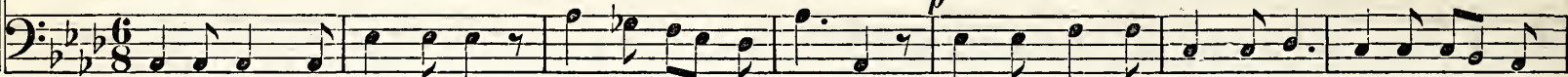
2. Thus in leaves of white arrayed, Not a speck to dim them; So I find The spotless mind, Which a - dorns my

## 1st BASS.



3. Like her cheeks the blushing ray, Which thy bud en - clos - es, Brighter far, Than you they are, But her charms if

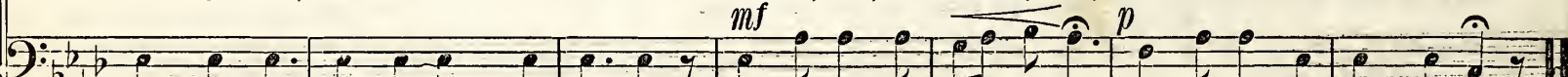
## 2d BASS.



full of care, Gathered two sweet flowers; Tell me, ro - ses, tru - ly tell, If my fair one loves me well.



love - ly maid, In - no - cen - ce's emblem. Tell me, then, and tru - ly tell, If my fair one loves me well.



I should say, You'll be jeal - ous, ro - ses. Tell me, then, and tru - ly tell, If my fair one loves me well.



IN SILENT MEAD.  
FOR MALE VOICES.

157

L. O. Emerson.

1st Tenor.

In si - lent mead at e - ven tide, When the Nightin-gales' singing, To heaven is ringing. I think of thee, I

2d Tenor.

In si - lent mead at e - ven tide, When the Nightin-gales' singing. To heaven is ringing. I think of thee, I

1st Bass.

In si - lent mead at e - ven tide, When the Nightin-gales' singing. To heaven is ringing. I think of thee, I

2d Bass.

In si - lent mead at e - ven tide, When the Nightin-gales' singing. To heaven is ringing. I think of thee, I

*p* *pp* *f*

think of thee, I think of thee. By moonlight shade, In for - est glade, Where the gen-tle breezes playing,

think of thee, I think of thee, By moonlight shade, In for - est glade, Where the gen-tle breezes playing,

think of thee, I think of thee, By moonlight shade, In for - est glade, Where the gentle breezes play - ing, playing



*Cres. - - -*

As in lone-ly paths I'm straying, I think of thee, I think of thee, I think, I think of thee, I think of thee, O'er

As in lone-ly paths I'm straying, I think of thee, I think of thee, I think of thee, I think of thee, O'er

As in lonely paths I'm stray-ing, straying, I think of thee, I think of thee, I think of thee, I think of thee.

## ALLEGRO MODERATO.

hills I roam, thro' wood and brake, By mur - m'ring streams my bed I make, The heath - er

hills I roam, thro' wood and brake, By mur - m'ring streams my bed I make, The heath - er

O'er hills I roam, Thro' wood, thro' wood and brake, By murm'ring streams my bed, my bed I make, The

shall my pil - low be, I lay me down and dream of thee, I lay me down, I lay me  
 shall my pil - low be, I lay me down and dream of thee, I lay me down, I lay me  
 heather shall my pil - low be, I lay me down and dream of thee, I lay me down, I lay me

*f* *p* *Cres.*

down and dream of thee, I lay me down and dream of thee.  
 down and dream of thee, I lay me down and dream of thee.  
 down and dream of thee. I lay me down, I lay me down and dream of thee.

*p* *Rall e d'm.*



CHORUS, (OR TRIO), FOR LADIES' VOICES.

*p*

Soft fell the dew at evening hour, Fair was the day's de - clin - ing: Sweet-ly, oh sweet sang night-in-gale,

Soft fell the dew at evening hour, Fair was the day's de - clin - ing: Sweet-ly, oh sweet sang night-in-gale,

*cres.*

When all arrayed in sil - ver sheen Rose in the east our beau - teous queen,

Dim-ly the stars were shin-ing; When ar - rayed in sil-ver sheen, There rose our ev - er beauteous queen, And

Shone with a soft ef - ful - gent glow, On all the scene be - low. What tho' the gold - en King of Day, May

Shone with a soft ef - ful - gent glow, On all the scene be - low. What tho' the King of Day,

with her glow shone on the scene be - low. What tho' the King of Day,

Queen of the Night. Concluded.

161

*cres.*

fierce - er light dis - play, He ne'er can be..... so dear to me..... As she, as she our love-ly queen.

May fierce - er light dis - play, He ne'er can be so dear to me, As she, as she, our love-ly queen.

This system contains three staves of music. The first staff has a 'cres.' marking above it. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line to the second and third staves.

*f* *p* *f* *p*

Queen of the Night, Soft in thy light, Beauteous Regent, sil-ver bright, Far o'er the land, far o'er the sea, Falls thy radiance glorious-ly.

Queen of the Night, Soft in thy light, Beauteous Regent, sil-ver bright, Far o'er the land, far o'er the sea, Falls thy radiance glorious-ly.

This system contains three staves of music. The first staff has dynamic markings 'f' and 'p' above it. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line to the second and third staves.

Queen of the Night, how beauti- ful! Dim-ly the stars are shin - ing, Shadowed in thy full brightness, Fair af - ter days de - clin - ing.

Queen of the Night, how beauti- ful! Dim-ly the stars are shin - ing, Shadowed in thy full brightness, Fair af - ter days de - clin - ing.

This system contains three staves of music. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line to the second and third staves.



Words by FAITH AINSLIE.

Music by E. &amp; P.

1. There's a boy just o-ver the gar-den fence, Who whistles all thro' the long day, And his work is not just a mere pretence,

2. Not a word bemoaning his task I hear, He's no time for grumbl'ing I know, For his whistle and song sound merry and clear,

3. But while you whistle be sure to hoe; If i-dle, the bri-ars will spread; For to whistle a-lone to the end of the row,

The musical score consists of three systems, each with a vocal line (treble clef, 6/8 time) and a piano line (bass clef, 6/8 time). The key signature is one sharp (F#).

## CHORUS.

For the bri-ars are all cut a-way. Whistle and hoe, Sing as you go, Shorten the row by the songs you know,

There is pleasure in ev-er-y row. Whistle and hoe, Sing as you go, Shorten the row by the songs you know,

Will scarcely bring forth a-ny bread. Whistle and hoe, Sing as you go, Shorten the row by the songs you know,

The chorus is presented in three systems, each with a vocal line (treble clef, 6/8 time) and a piano line (bass clef, 6/8 time). The key signature is one sharp (F#).

INTERLUDE. (for flutes and violins, or may be whistled.)

Whistle and hoe, Sing as you go, Whistle and sing as you hoe.

Whistle and hoe, Sing as you go, Whistle and sing as you hoe.

Whistle and hoe, Sing as you go, Whistle and sing as you hoe.


*Fine.* *D. S. al Fine.*

*Fine.* *D. S. al Fine.*

*Fine.* *D. S. al Fine.*

*Fine.* *D. S. al Fine.*





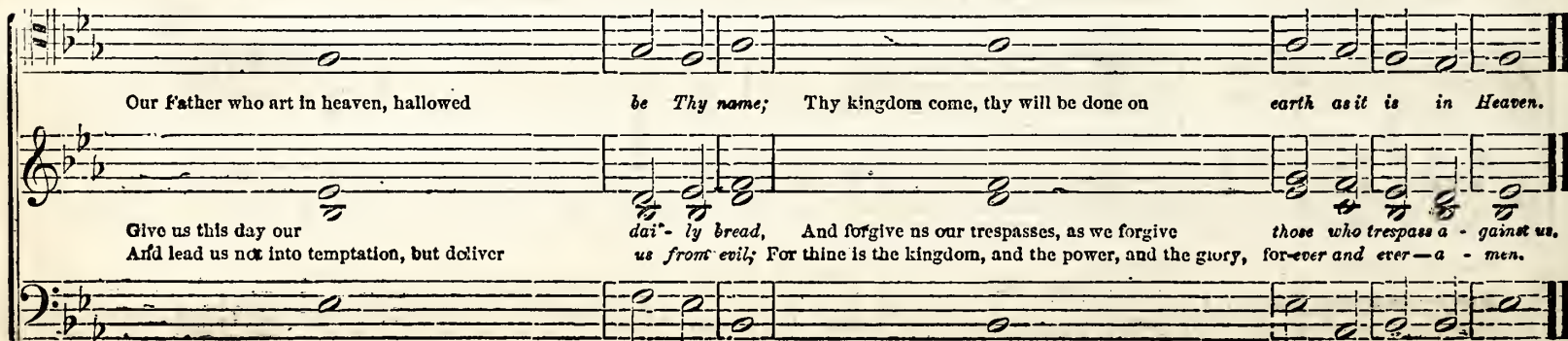
1. From the recesses of a lowly spirit, our humble prayer ascends, O  
 2. We know—we feel how mean, and how unworthy the lowly sacrifice we  
 3. Lord, in thy sight, who every bosom view-est, Cold in our warmest vows, and  
 4. We see thy hand—it leads us—it supports us; we hear thy voice—it  
 5. Who can resist thy gentle call, appealing to every generous thought, and  
 6. Kind Benefactor!—plant within this bosom the  
 7. Then place them in those everlasting gardens, Where angels walk, and

Fa - ther hear it;  
 pour be- fore thee:  
 vain our truest;  
 counsels and it courts us:  
 grate - ful feeling?  
 seeds of holiness—  
 seraphs are the wardens;

Borne on the trembling wings of  
 What can we offer Thee—O  
 Thoughts of a hurrying hour our  
 And then we turn a-way! yet  
 O, who can hear the accents  
 And let them blossom in fragrance,—and in beauty,  
 Where every flower,  
 brought safe through

fear and meekness: For- give its weakness.  
 thou most holy!— But sin and folly?  
 lips re- peat them: our hearts for- get them.  
 still thy kindness For- gives our blindness.  
 of thy mercy and nev - er love thee?  
 bright and vernal,—and spring e-ternal.  
 death's dark portal Be- comes im- mortal.

## THE LORD'S PRAYER.



Our Father who art in heaven, hallowed be Thy name; Thy kingdom come, thy will be done on earth as it is in Heaven.

Give us this day our dai- ly bread, And forgive us our trespasses, as we forgive those who trespass a - gainst us.  
 And lead us not into temptation, but deliver us from evil; For thine is the kingdom, and the power, and the glory, for- ever and ever— a - men.

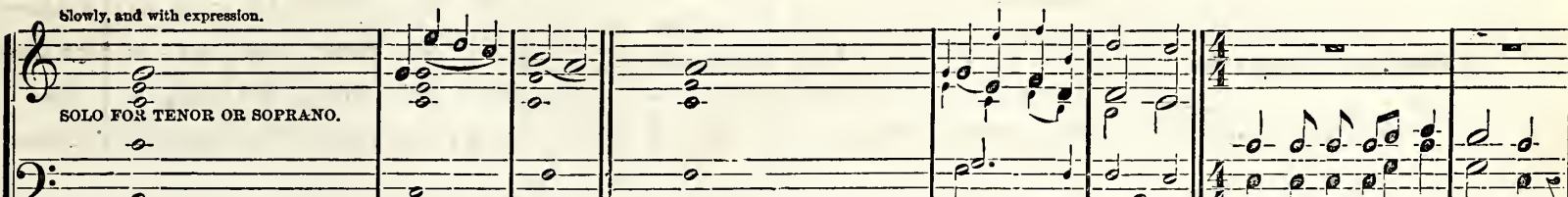


1. The earth is the Lord's, and the..... fulness there - of ;  
 2. For he hath founded it up on the seas,  
 \*3. Who shall ascend into the hill of the Lord?  
 6. This is the generation of them that seek him ;  
 7. Lift up your heads, O ye gates : and be ye lifted up, ye ever - last - ing doors ;  
 11. Glory be to the Father, and..... to the Son ;

The world, and..... And established .....  
 Or who shall..... That.....  
 And the King of..... And.....

they that dwell there - in  
 it up - the floods.  
 stand in his ho - ly place?  
 seek thy face, O Jacob.  
 glo - ry shall come in.  
 to the Ho - ly Ghost.

Slowly, and with expression.



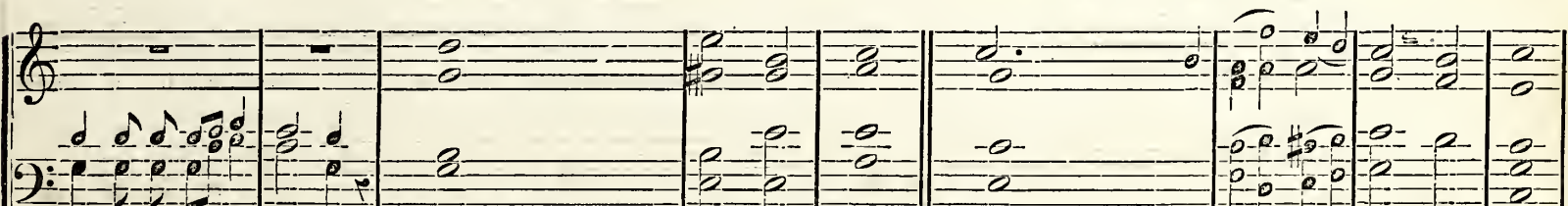
SOLO FOR TENOR OR SOPRANO.

4. He that hath clean hands, and a.... pure..... heart ;  
 5. He shall receive the ..... blessing from the Lord ;

Who hath not lifted up his soul }  
 unto vanity, nor }  
 And righteousness from the.....

sworn de - ceit-fully.  
 God of his sal - va - tion.

8. Who is the King of glo - ry?  
 10. Who is the King of glo - ry?



Who is the King of glo - ry?  
 Who is the King of glo - ry?

The Lord ..... strong and mighty.  
 9. Lift up your heads..... O ye gates!

The..... Lord of Hosts.  
 12. As it was in the beginning, is now, and ev - er shall be,

The Lord ..... Even lift them up, ye everlasting doors, and the King of He.....  
 World.....

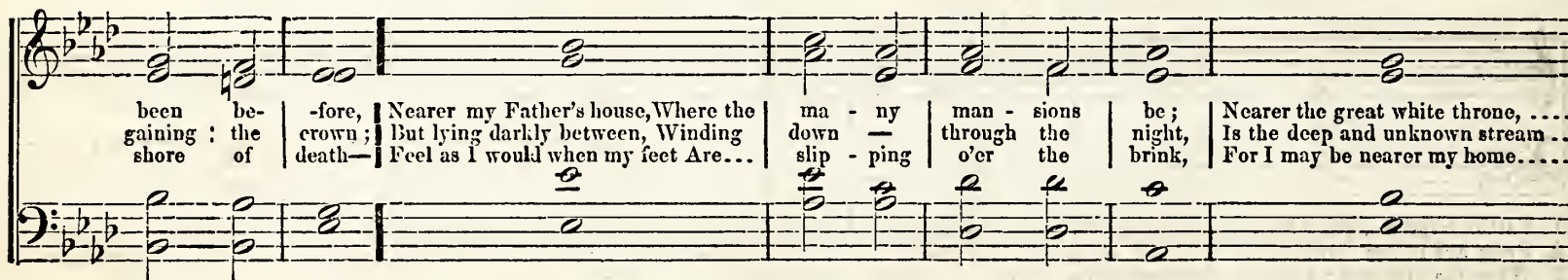
might - - y in battle.  
 Glo - ry shall come in.  
 is tho King of glory.  
 with - out end. A - - men.



[Inscribed to the Choir of the 2d Baptist Church, Chicago.]

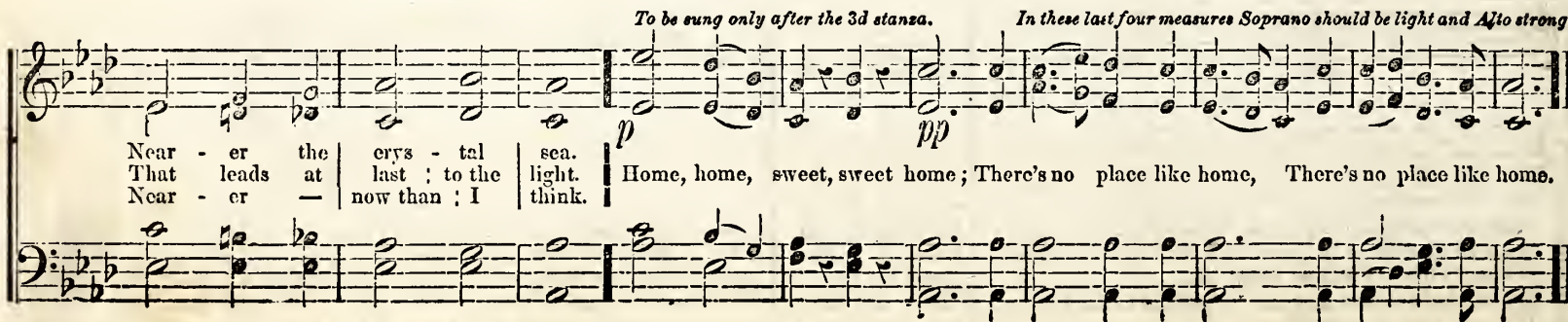


1. One sweetly-solemn thought Comes to me. o'er and o'er ; I'm nearer my home to-day Than I..... ever : have  
 2. Nearer the bound of life, Where we lay our bur - dens down ; Nearer leaving the cross..... Near - er  
 3. Father, perfect my trust! Strengthen the.. might of ; my faith ; Let me feel as I would When I stand on the rock ; of the

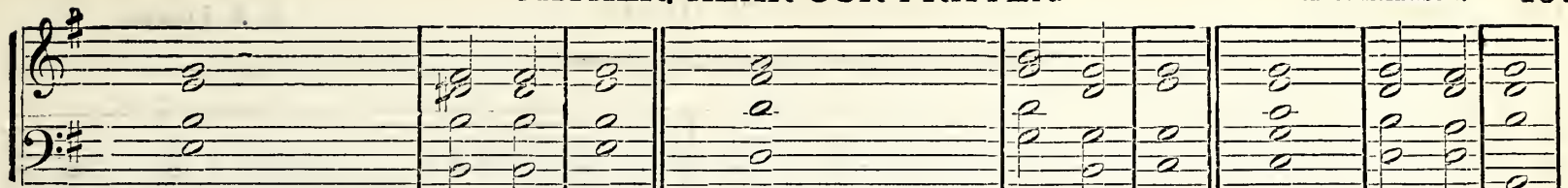


been be - fore, Nearer my Father's house, Where the ma - ny man - sions be ; Nearer the great white throne, ....  
 gaining : the crown ; But lying darkly between, Winding down - ny through the night, Is the deep and unknown stream...  
 shore of death— Feel as I would when my feet Are... slip - ping o'er the brink, For I may be nearer my home.....

*To be sung only after the 3d stanza.* *In these last four measures Soprano should be light and Alto strong.*



Near - er the crys - tal sea.  
 That leads at last : to the light. Home, home, sweet, sweet home ; There's no place like home, There's no place like home.  
 Near - er — now than ; I think.



1. Hear! Father! hear our prayer! Thou who art Pity, where sorrow pre- vaileth; Thou who art safety when mortal hell faileth, Strength to the feeble, and hope to des- pair. Hear! Father, hear our prayer.

2. Hear! Father, hear our prayer! Wand'ring unknown in the land of the stranger Be with all travellers in sickness or danger, guard thou their path, guide their feet from the snare. Hear! Father, hear our prayer.

3. Hear! Father, hear our prayer! Still thou the tempest, night's terrors re- vealing. In lightning flashing, in the thunders pealing, Save thou the shipwreck'd, the voy-ager spare. Hear! Father, hear our prayer.

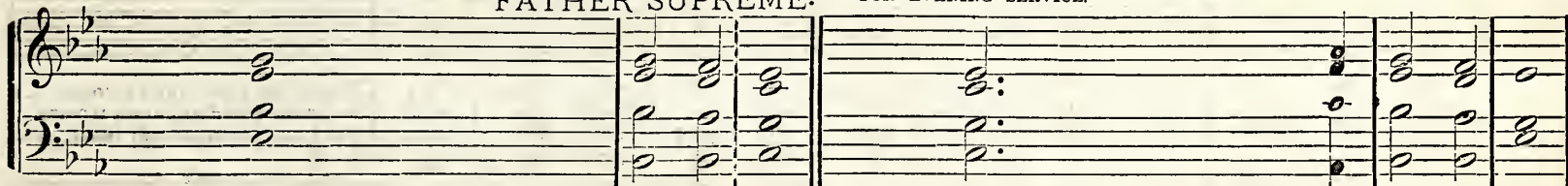
4. Hear Thou the poor that cry! Feed thou the hungry, and lighten their sorrow. Grant them the sunshine of hope for the morrow, They are thy children, their trust is on high. Hear Thou the poor that cry.

5. Dry Thou the mourner's tear! Heal thou the wounds of time hallowed af- fection. Grant to the widow and orphan protec- tion; Be in their trouble a friend ever near; Dry Thou the mourn-er's tear.

6. Hear! Father, hear our prayer! Long hath thy goodness our footsteps at- tended; Be with the pilgrim whose journey is ended, When at thy summons for death we pre- pare. Hear! Father, hear our prayer.

## FATHER SUPREME.

FOR EVENING SERVICE.



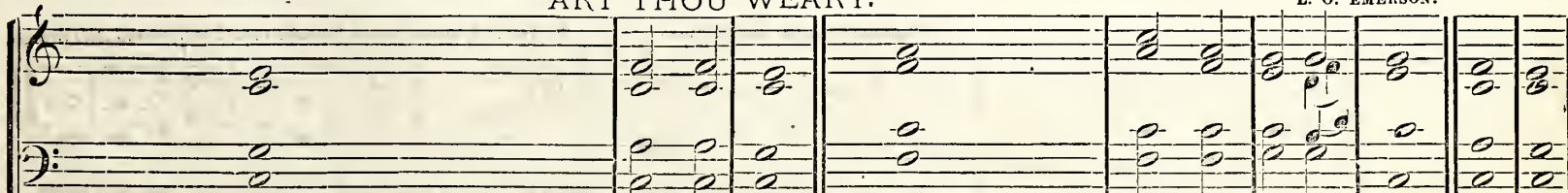
1. Father Supreme, Thou high and holy One, To Thee we bow; Now when the labor of the day is done, De- vout-ly now.

2. From age to age, unchanging, still the same, All good Thou art! Hallowed forever be Thy reverend name, in eve-ry heart.

3. When the glad morn upon the hills was spread, Thy smile was there; Now, as the darkness gathers overhead, We feel thy care.

## ART THOU WEARY.

L. O. EMERSON.



1. Art thou weary, art thou languid, Art thou sore dis- tressed? "Come to me," saith One, "and com- ing Be at rest.

2. Hath he marks to lead me to Him. If He be my guide? "In His Feet and Hands are wound-prints, And His side."

3. Hath he diadem as Monarch that His brow a- dorns? "Yea, a crown, in very sure-ty, But of thorns."

4. If I find Him, if I follow, What His guer- don here? "Many a sorrow, many a la- bor, Many a tear."

5. If I still hold closely to Him, What He at last? "Sorrow vanquished, labor end- ed, Jor- dan pass."

6. If I ask Him to receive me, Will He say me nay? "Not till earth, and not till heav- en pass a- way." A - men



1. Soft - ly now the light of day, Fades up-on my sight away; Free from care, from la - bor free, Lord I would commune with thee.

2. Soon for us the light of day, Shall for-ev - er pass away; Then, from sin and sorrow free, Take us, Lord, to dwell with thee.

*cres.* *dim.*

## CAPRON. 7th P. M. 7s. Double.

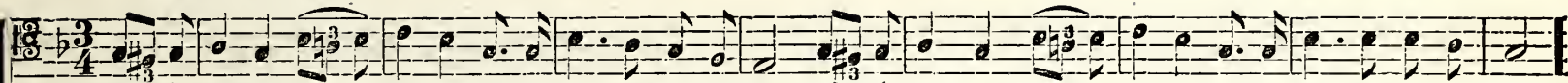
L. O. EMERSON.

1. Christ, of all my hopes the Ground, Christ, the Spring of all my joys, Still in thee let me be found, Still for thee my pow'rs em-

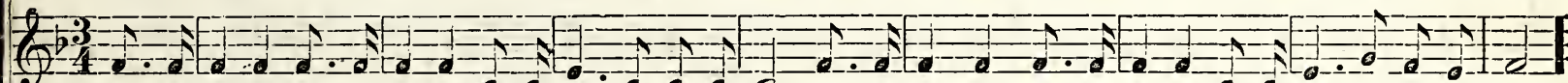
2. When I touch the bles - sed shore, Back the clos - ing waves shall roll; Death's dark stream shall nev - er - more Part from thee, my rav - ished

ploy; Fountain of o'er-flow-ing Grace, free-ly from thy full-ness give, Till I close my earth-ly race, Be it Christ for me to live.

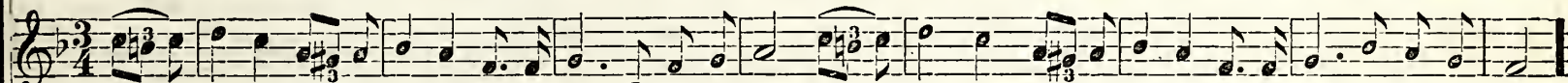
soul; Thus, O thus, an entrance give, To the land of cloudless sky; Hav-ing known it Christ to live, let me know it gain to die.



1. Come to Jesus! are you lonely? Solace sweet he will af-ford; Lean on Je - sus, Je - sus on - ly! Come and find a loving Lord!



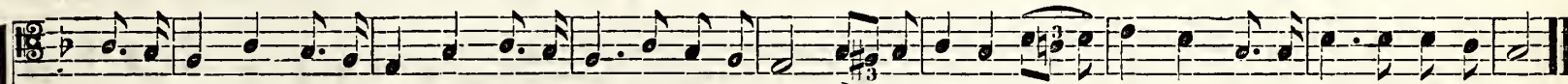
2. Now it is the time to try it; Test him by his written word; Come, for he will ne'er de-ny it; Come to Christ, the ris-en Lord!



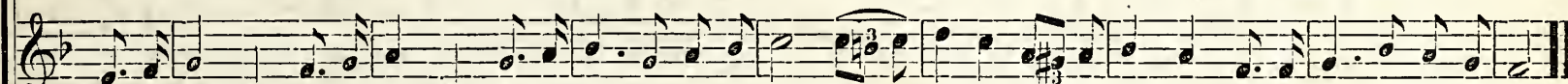
3. He will on - ly smile and greet you, Chasing shadows from your brow; He will sure - ly run to meet you, Saying "Thou art welcome now!"



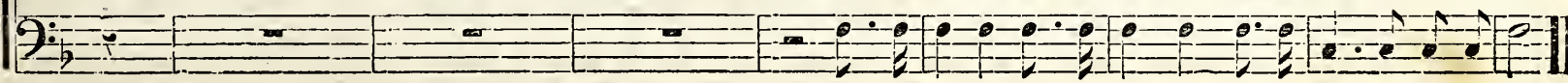
He is waiting—will you leave him Pleading at your heart in vain? He is willing—Oh, be - lieve him! He may nev - er call a - gain.



Do you hear his sharp re - proving That you did not go be - fore; That you left him—so un - lov - ing—Waiting, waiting at your door.



By still wa - ters he will lead you. In green pastures you shall rest; And the pierced hands that freed you, Bear you on his tender breast.





ALTO SOLO.

O Lord our Lord, how ex-cel-lent thy name, how ex-cel-lent is thy name in all the earth, Who hast set thy

O Lord our Lord, how  
 glo-ry a-bove the heav'ns, We'll praise thy ho-ly name for-ev-er, ev-er-more. We will praise thy name for-ev-ermore, how  
 O Lord our Lord, how  
 We will praise thy name for-ev-ermore, how

ex - cel - lent thy name, O Lord, our Lord, how ex - cel - lent thy name.

ex - cel - lent thy glo - rious name. We will praise thy name for - ev - er - more, How ex - cel - lent thy name.

ex - cel - lent thy name, O Lord, our Lord, how ex - cel - lent thy name.

ex - cel - lent thy glo - rious name. We will praise thy name for - ev - er - more, How ex - cel - lent thy name.

We will praise thy name for - ev - er - more, We will praise thy name for - ev - er - more,

We will praise thy name for - ev - er - more, We will praise thy name for - ev - er - more,

We'll praise and mag - ni - fy thy name for - ev - er - more, We'll laud and mag - ni -



## SOPRANO SOLO.

We will laud and mag - ni - fy thy name for - ev - er - more. For ev - er, and ev - er, We will

We will praise thy ho - ly name for - ev - er, we will laud and

SOPRANO & ALTO.

We will laud and mag - ni - fy thy name for - ev - er - more. We will praise thy ho - ly name for - ev - er, we will laud and

fy thy ho - ly name for - ev - er - more.

mag - ni - fy thy name, A - men, A - men, A - men.

mag - ni - fy thy name for - ev - er - more, For - ev - er - more, for - ev - er - more, A - men.

mag - ni - fy thy name for - ev - er - more, For - ev - er - more, for - ev - er - more, A - men.

1. Soon may the last glad song a - rise, Thro' all the millions of the skies, That song of triumph which records That all the earth is now the Lord's.

2. Let thrones and pow'rs and kingdoms be O - bedient, mighty God, to thee; And over land and stream and main, Wave thou the scepter of thy reign.

3. Oh, let the glo - rious anthem swell, Let host to host the triumph tell, That not one re - bel heart re - mains, But o - ver all the Saviour reigns.

## PAVIA. L. M.

L. O. EMERSON.

1. Lord, when my tho'ts de - light - ed rove, Amid the wonders of thy love, Sweet hope revives my drooping heart, And bids intruding fears depart.

2. For mortal crimes a sac - ri - fice, The Lord of life, the Saviour, dies! What love! what mercy! how divine! Je - sus, and can I call thee mine?

3. Be all my heart and all my days, Devot - ed to my Savior's praise, And let my glad obedience prove How much I owe, how much I love.



The twi - light falls, the night is near, I fold my work a - way,..... [And kneel to one who bends to hear The

sto - ry of the day. The old, old sto - ry, yet I kneel To tell it at thy call, And

cares grow light - er as I feel That Je - sus knows it all. Yes, Je - sus knows it

**CHORUS:**  
Je - sus knows it all.

*ad lib.*

all, And cares grow light - er as I feel That Je - sus knows it all.

*p* Je - sus knows it all, *p* Je - sus knows it all.

The joy, the grief, the loss, The roughened path, the sun-beam bright, The

Yes, all! the morning and the night, *p* *mf*

hour - ly thorn and cross, Thou know-est all, I lean my head; My wea - ry eye - li

*dim.*



tent, and glad a - while to tread, The path that Je - sus knows. So here I lay me down to rest, As

tent, and glad a - while to tread, The path that Je - sus knows.

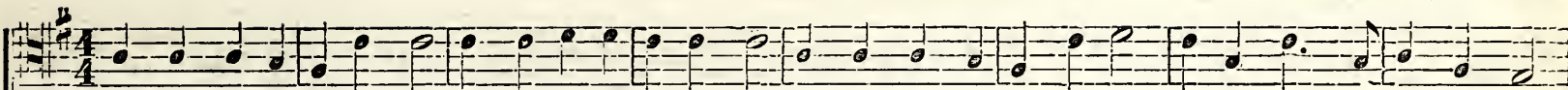
*rall e dim.*

night - ly shad - ows fall;..... And lean con - fid - ing on his breast, Who knows and pi - ties all, Who knows and pi - ties all. Who

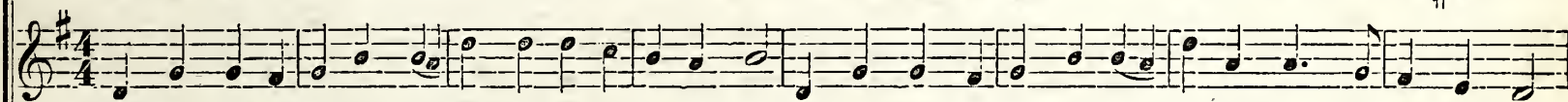
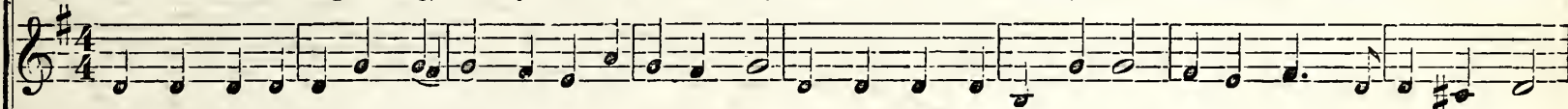
*ad lib.*

knows and pi - ties all, And lean con - fid - ing on his breast, Who knows and pi - ties all.

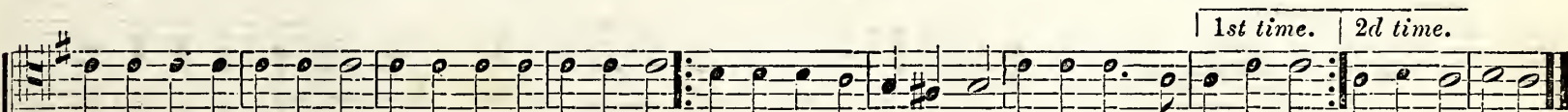
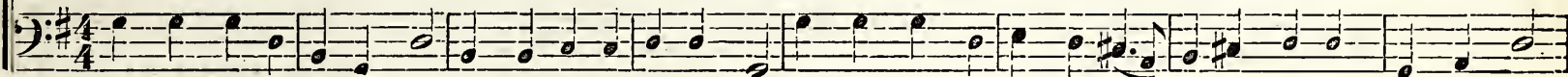
Who knows and pi - ties all, Who knows and pi - ties all.



1. Hark! the her-ald angels sing, 'Glo-ry to the new-born King! Peace on earth and mer-cy mild, God and sin - ners rec-on-ciled.'

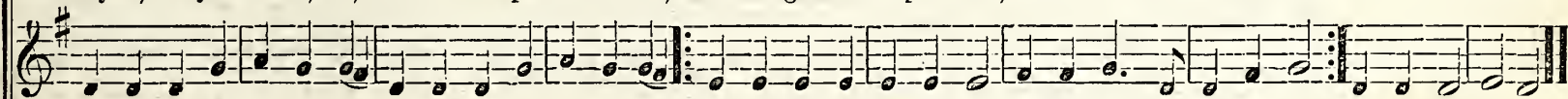


2. Christ, by highest heav'n adored, Christ the ev-er-lasting Lord; Late in time behold him come, Offspring of the favored one.

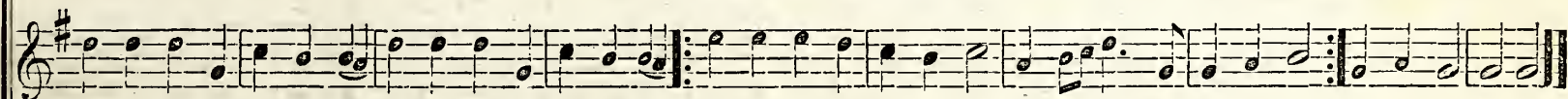


Joyful, all ye nations, rise, Join the triumph of the skies, With th'angelic hosts proclaim, Christ is born in Bethlehem.

Amen.

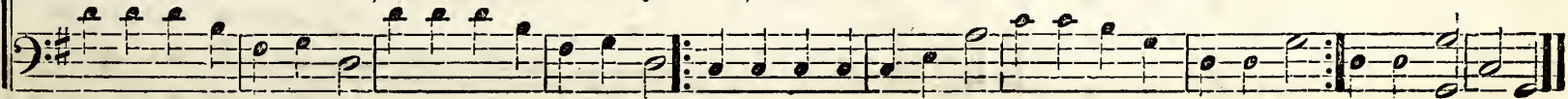


*Hark! the herald angels sing, 'Glo-ry to the (OMIT.) new-born King! Amen.*



Veil'd in flesh the God-head see; Hail th' incarnate Dei - ty. Pleas'd, as man with man to dwell, Jesus our Imman - u - el.

Amen.



*Sing the Amen only after 2d stanza.*



*Very slowly.*

Father we'll rest in thy love, Father we'll rest in thy love, Fath-er we will rest in thy love, Fath-er we will rest in thy love.

Father we'll rest in thy love, Father we'll rest in thy love, Father we'll rest, rest in thy love, Father we'll rest, rest in thy love.

Father we'll rest in thy love, Father we'll rest, rest in thy love, Father we'll rest, rest in thy love.

## SEARCH ME. Sentence.

DR. J. B. HERBERT.

*pp* *rit.*  
Father we'll rest in thy love.

*pp* *rit.*  
Father we'll rest in thy love.

*pp* *rit.*  
Rest in thy love.  
Father we'll rest in thy love.

Search me, Try me, Lead me, O God, Search me and know my heart,

Search me, Try me, Lead me, O God, Search me and know my heart,



Try me, and know my thoughts; Lead me in the way ev - er - last - ing, Lead me in the way ev - er - last - ing.

Try me, and know my thoughts; Lead me in the way ev - er - last - ing, Lead me in the way ev - er - last - ing.

## COME, YE WHO LABOR.

H. R. PALMER.



Come, ye who la - bor, come to Him and rest. Come un - to him,

*p* *cres.* *f* *dim.* *pp* Come un - to Him, Come, oh, come to

Come, ye who la - bor, come to Him and rest, Come un - to Him, Come, oh, come to

Come un - to him.....



He will give you rest, Ye who are wea - ry, and are heavy la - den, Come un - to him and he will

Him, and he will give you rest. Come un - to him, and he will

Him, and he will give you rest. Ye who are wea - ry, and are heavy la - den,

*dim.* *pp* *cres.* *m* *p* *cres.*

give you rest, Ye who are weary, come to Him, and rest; Come to him, oh, come to him and he will give you rest.

give you rest, Ye who are weary, come to Him and rest; Come to him, oh, come to him, and he will give you rest.

Ye who are weary, come to him and rest; Come, oh, come.....

*dim.* *p* *cres - - cen - - do.* *ff* *pp* *cres* - - *f* *dim.* - *pp* *ritard.*

# NEARER HOME

E. S. RICE. 181



1. One sweet - ly sol - emn thought, Comes to me o'er and o'er, I'm near - er my home to - day, Than ever I've been be - fore.  
 2. I'm nearer my Father's house, Where man - y man - sions be, I'm near - er the great white throne, I'm nearer the jas - per sea.  
 3. I'm nearer the bound of life, Where lay we our bur - dens down, And near - er the time to leave The cross, and wear the crown.  
 4. O Father, per - fect my trust, Sup - port my fee - ble frame; Oh, keep me beneath thy care, My trembling hope sus - tain.

## CHORUS.



I'm near - - er my home..... I'm near - - er my home..... I'm near - - er my home..... I'm  
 I'm nearer my home, my beau - ti - ful home; I'm near - er my home, my beau - ti - ful home; I'm nearer my home, my beau - ti - ful home; I'm



near - er my home to - day,.. I'm near - er my home in heav'n to - day, Than ev - er I've been be - fore.  
 near - er my home to - day,.. I'm near - er my home in heav'n to - day, Than ev - er I've been be - fore.



## I WILL PRAISE THEE, O LORD.

M. M. JONES.

SOPRANO SOLO.

I will praise thee, O Lord, In the coun - cil of the just,

With my whole heart, And

Great are the works of the Lord,.....

in the con - gre - ga - tion, Sought out ac - cord - ing to his will; Praise and mag-

*Ritard.* He hath made a remembrance of his wonderful works, Being a merciful and a

ni - fi - cence are his work, And his jus - tice en - dur - eth for - ev - er and ev - er.

gra - cious Lord; He hath given food to them that fear him, His praise continueth for - ev - er and ever. Praise be to

TENOR OR SOPRANO SOLO.

thee, O Lord, King of e - ter - nal glo - ry. As it was in the be - gin - ning, is now, and ev - er

shall be, world with - out end, A - men. Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men.

world with - out end, A - men. Hal - le - lu - jah, A - men, Hal - le - lu jah, A - men.



*Andante,*

Hear, O, Fa - ther, hear our prayer, While on thy great name we call, Hear our prayer, O, Fa - ther, hear. Hear our prayer,

*cres. mp dim. p*

Hear, O, Fa - ther, hear our prayer, While on thy great name we call, Hear our prayer, O, Fa - ther, hear. Hear our prayer,

Hear our prayer. *pp* Rock of a - ges, cleft for me, Let me hide myself in thee. Let the wa - ter and the blood,

*rit. pp † mf pp*

Hear our prayer. Rock of a - ges, cleft for me, Let me hide myself in thee. Let the wa - - ter and the blood,

*pp* Rock of a - ges, cleft for me, Let me hide myself in thee. Let the wa - ter and the blood,

*Quicker.*

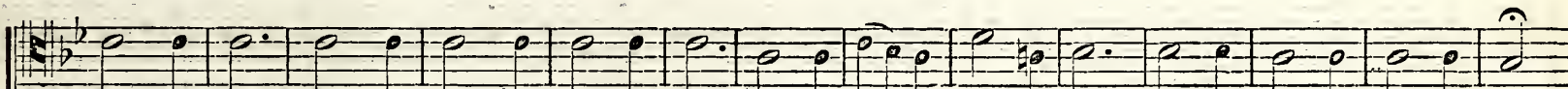
From thy side a heal-ing flood, Be of sin the double cure, Save from wrath and make me pure. Should my zeal no



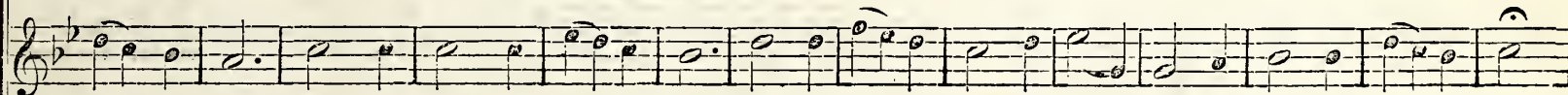
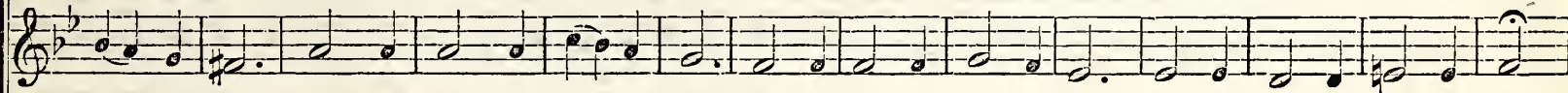
From thy side a heal-ing flood, Be of sin the double cure, Save from wrath and make me pure. Should my zeal no



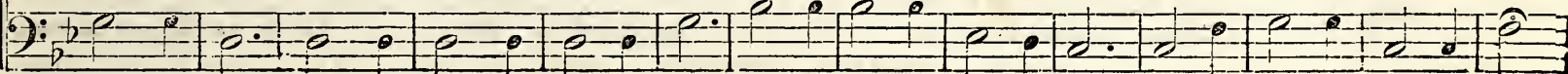
From thy side a heal-ing flood, Be of sin the double cure, Save from wrath, and make me pure. Should my zeal no



lan - guor know, Should my tears for - ev - er flow, All for sin could not a - tone, Thou must save, and thou a - lone;



lan - guor know, Should my tears for - ev - er flow, All for sin could not a - tone, Thou must save, and thou a - lone;





## Hear our Prayer. Concluded

*Andante.* *Very soft and slow.* *dim.*

*pp* In my hand no price I bring, Simply to thy cross I cling. While I draw this fleeting breath, When mine eyelids close in death,

*p* In my hand no price I bring, Simply to thy cross I cling. While I draw this fleeting breath, When mine eyelids close in death,

*pp* In my hand no price I bring, Simply to thy cross I cling.

*cres. et accelerando.* *f a tempo.* *rit.* *Moderato.* *f*

When I rise to worlds unknown, See thee on thy judgment throne, Rock of a-ges, cleft for me, Let me hide myself in thee.

*cres. et accelerando.* *f a tempo.* *rit.* *Moderato.* *f*

When I rise to worlds unknown, See thee on thy judgment throne, Rock of a - ges, cleft for me, Let me hide my-self in thee.

Rock of a-ges, cleft for me, *f* Let me hide myself in thee.

1. Chain'd by sin in cru-el bond-age, Groaning withour bit-ter need,  
 2. Oh, the wondrous, wondrousmer-cy, When Je-hovah, Lord of all,  
 3. Oh, the bless-ed, bless-ed prom-ise: Not one tit-tle e'er shall fail,

Drooping 'neath our guilt-y bur-den, Lord, thy promis-es we plead.  
 Bending from the glorious heav-en, Answereth our fee-ble call.  
 Tho' the earth should burn to ash-es, And the suns and stars grow pale.

## CHORUS.

I, Jehovah, will re-deem you, For my name and covenant's sake. From your burdens I'll release you, All your fet-ters I will break, And

I, Jehovah, will re-deem you, For my name and covenant's sake. From your burdens I'll release you, All your fet-ters I will break, And

I will take you for a people; Your Re-deem-er I will be, And with an outstretch'd arm I'll res-cue Ev-'ry soul that trusts in me.

I will take you for a people, Your Re-deem-er I will be, And with an outstretch'd arm I'll res-cue Ev-'ry soul that trusts in me.



## LET US GO TO PRAY.

From the Oratorio of ELI

*p e staccato.*

Let us go to pray be - fore the Lord, to seek the Lord of Hosts,

*p e staccato.*

Let us go to pray be -

*Andante. p e staccato.*

Let us go to pray before the Lord, Let us go to seek the Lord of Hosts; Let us

*p e staccato.*

Let us go to pray before the Lord, Let us go to seek the Lord, the Lord of Hosts, Let us go to pray be -

to seek the Lord, the Lord of Hosts. Let us come before His presence giv - ing thanks, be -

- fore the Lord, Let us go to seek the Lord of Hosts. Let us come before His presence giv - ing thanks,

go to pray be - fore the Lord, to seek the Lord of Hosts. Let us go to pray be - fore the

- fore the Lord, Let us go to seek the Lord, the Lord of Hosts.

Let us

- fore His pres - ence giv - ing thanks, Let us come before His presence,  
 before His pres - ence giv - ing thanks, Let us come before His pres - ence,  
 Lord, to seek the Lord of Hosts; Let us come before His pres - ence giving thanks, giving  
 go to seek the Lord of Hosts; Let us come before His presence, giving thanks, giving

Let us come before His presence, giving thanks, giving thanks, giving thanks, and make a joyful noise to Him with psalms, with psalms.  
 Let us come before His presence, giving thanks, and make a joyful noise to Him with psalms, with psalms.  
 thanks, giving thanks, giving thanks, and make a joyful noise to Him with psalms, with psalms.  
 thanks, Let us come before His pres - ence, giving thanks, and make a joyful noise to Him with psalms, with psalms.



The earth is the Lord's, and the ful-ness there - of; the world, and they that dwell there - in, and

The earth is the Lord's, and the ful-ness there - of; the world, and they that dwell there - in, and

The earth is the Lord's, and the ful - ness there - of; the world, the world, and they that dwell there - in, and

the earth is the Lord's, and the ful-ness there - of;

Detailed description: This system contains four staves of music. The first staff is an alto clef, the second is a treble clef, the third is a treble clef, and the fourth is a bass clef. The key signature has one sharp (F#). The lyrics are distributed across the staves, with some lines appearing on multiple staves. The music consists of quarter and half notes, with some rests.

they that dwell there-in, the world, the world, and they that dwell there-in, the world, and they that dwell there-in, the world,

they that dwell there-in, the world, the world, and they that dwell there-in, the world, and they that dwell there-in, the world,

they that dwell there-in, the world, the world, and they that dwell there-in, the world, and they that dwell there-in, the world,

Detailed description: This system contains four staves of music. The first staff is an alto clef, the second is a treble clef, the third is a treble clef, and the fourth is a bass clef. The key signature has one sharp (F#). The lyrics are distributed across the staves. The music continues with quarter and half notes. A forte (f) dynamic marking is present on the third staff.

the world, and they..... that dwell,..... and they that dwell there - in, .....

the world, and they..... that dwell,..... that dwell, that dwell..... there-

the world, and they..... that dwell,..... that dwell..... there-

there - in, and they that dwell there -

Detailed description: This block contains the first system of a musical score. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a key signature of two sharps (F# and C#). The lyrics are written below the staves, with ellipses indicating long notes or breaths. The melody is simple and repetitive, focusing on the words 'the world, and they that dwell there in'.

..... that dwell there - in, that dwell, that dwell..... there . . . . in.

- in, that dwell there - in, that dwell, that dwell..... there . . . . in.

- in, that dwell there - in, that dwell, that dwell..... there . . . . in.

Detailed description: This block contains the second system of the musical score. It also consists of four staves, continuing the same key signature and clef arrangement as the first system. The lyrics continue with 'that dwell there in, that dwell, that dwell there in'. The musical notation includes various note values and rests, with some notes beamed together. The overall structure is a simple, meditative melody.



## INDEX.

**RUDIMENTAL and GLEE DE-  
PARTMENT.**

All that's bright must fade.....	56
American flag.....	110
Angel Darling.....	62
Anniversary song.....	92
Anglers.....	115
Art thou weary?.....	167
Awake, the flowers unfold.....	122
Beautiful songs of Spring.....	120
Bend to your oars.....	70
Beware of the bottle.....	78
Blow, ye balmy breezes.....	86
Blue bells of New England.....	41
Boat Glee.....	100
Call John.....	144
Capron.....	168
Chiming bells.....	82
Chiming bells of long ago.....	136
Chink of Gold.....	147
Closing day.....	168
Come, join our merry throng.....	26
Come, ye who labor.....	179
Distant Drum.....	133
Dreaming and thinking.....	140
Farmer's song of the year.....	68
Father, hear our prayer.....	167
Father Supreme.....	167
Father, we'll rest in thy love.....	178
Fold me closer.....	25
Forgive and forget.....	51
Forst echoes.....	104
From the recesses of a lowly spirit.....	164
Gaily our boat glides.....	64
Gently evening bendeth.....	55
Go forth, my heart.....	81
Greeting Glee.....	152
Hail! bounteous May.....	74
Happy Childhood hours.....	45
Happy farmer boy.....	39
Hark! the distant pealing bell..	27
Harvest time is nigh.....	24

Hayes.....	57
Hear our prayer.....	184
Herald angels.....	177
Home returning.....	76
Household baby.....	33
I am weary.....	30
In silent mead.....	157
Invitation.....	169
In the dark and cloudy day.....	31
I will praise thee, O Lord.....	182
Jehovah's Promise.....	187
Johnny, can you count.....	154
Laugh of a child.....	128
Life's degrees.....	73
Loving voices.....	52
Lowry.....	37
May bells.....	66
Memories of Galilee.....	80
Memories of childhood.....	112
Merry greeting.....	96
Merrily dance the stars to-night	48
Minnie Brown.....	119
Morning song.....	95
My heavenly home.....	166
Native land.....	83
Nearer Home.....	181
Oak tree.....	54
Oh, come to the window.....	59
Oh, coldly blows the blast.....	36
Oh, rose of May-time.....	116
Oh, silver moon.....	87
Oh, when shall I be free?.....	127
O Lord, how excellent is thy name	170
Old John Cross.....	55
Our barque is on the stream.....	90
Our streamers are flying.....	22
Pavia.....	173
Peace, Be Still.....	142
Pearl of great price.....	44
Queen of the night.....	160
Rock of Ages.....	139
Sad hour of parting.....	72
Sanders.....	57

Search me.....	178
See the snow.....	31
See the sun's first gleam.....	60
Shaw.....	173
Silence.....	131
Sinclair.....	37
Singing in the schoolroom.....	32
Sky lark.....	38
Smiles and tears.....	107
Song of cold water.....	150
Spring Jubilee.....	93
Summer's glories.....	22
Summer's here.....	43
Summer sweet, good bye.....	53
Sunshine after rain.....	29
Sunrise.....	47
Sunset.....	42
Sweet and low.....	132
Sweet by and by.....	118
The Alphabet.....	35
The American flag.....	110
The anglers.....	115
The blue bells of New England.	41
The chink of gold.....	147
The distant drum.....	133
The Earth is the Lord's.....	165
The fisherman's glee.....	97
The happy farmer boy.....	39
The herald angels.....	177
The household baby.....	33
The laugh of a child.....	128
The oak tree.....	54
The pearl of great price.....	44
The river.....	58
The sky lark.....	38
The two roses.....	156
The twilight falls.....	174
Trouting.....	40
Twilight.....	25
There's a sigh in the heart.....	124
There's sunshine after rain.....	29
Wait and hope.....	34
We love to sing, but not alone..	28

Why that look of sadness?.....	42
When Spring unlocks.....	103
Whither, little maiden.....	108
Whistle and hoe.....	162

**CHANTS.**

Art thou weary?.....	167
Father, hear our prayer.....	167
Father Supreme.....	167
From the recesses of a lowly spirit	164
My heavenly Home.....	166
The Earth is the Lord's.....	165
The Lord's Prayer.....	164

**ANTHEMS.**

Art thou weary.....	167
Closing day.....	168
Come, ye who labor.....	179
Father, hear our prayer.....	167
Father Supreme.....	167
Father, we'll rest in thy love...	178
From the recesses of a lowly spirit	164
Herald angels.....	177
Hear our prayer.....	184
Invitation.....	169
I will praise thee, O Lord.....	182
Jehovah's Promise.....	187
Let us go to pray.....	188
My heavenly Home.....	166
Nearer Home.....	181
Oh, when shall I be free.....	127
O Lord, how excellent is thy Name	170
Peace, Be Still.....	142
Pavia.....	173
Rock of Ages.....	139
Search me.....	178
Shaw.....	173
Sweet by and by.....	118
The Earth is the Lord's.....	165
The twilight falls.....	174
The herald angels.....	177

# Valuable Music Books

PUBLISHED BY

OLIVER DITSON & CO., 277 WASHINGTON STREET, BOSTON.

CHAS. H. DITSON & CO., New York.

LYON & HEALY, Chicago

---

## THE EMERSON METHOD FOR REED ORGANS. By L. O.

EMERSON of Boston, and W. S. B. MATTHEWS of Chicago. These gentlemen have given their best thoughts to the compilation of this method; and a glance only at the contents will be needed to prove that their efforts have been crowned with success; and that they have managed to make a good, instructive course the vehicle in which to convey a very large load of good and interesting music. The work commences with a few simple directions, followed by a short "statement" of the elements of notation, &c. At page 13 we find No. 1 of the exercises, as simple as simple can be, and filling the length of one staff. At page 61 we find No. 159 (the last) of the exercises, filling a full page, and a vast way beyond No. 1 in difficulty, but still not hard enough to frighten the average scholar. Between Nos. 1 and 159 the exercises mount in difficulty by easy gradations. As soon as the pupil can play them, he arrives at exercises *which are tunes*. A few of the remaining pages have a short treatise on Harmony, also a number of specimens of Interludes. About half of all the book, however, is filled with beautiful pieces, very well chosen, that will please; indeed, the book may be considered a capital collection of Reed Organ Music. Either as an Instruction Book or as a collection of Musical Recreations, it is a first-class book, and will not disappoint the purchaser. Price \$2.10. Mailed, post-paid, for this price.

## CHEERFUL VOICES: MR. EMERSON'S NEW SCHOOL


SONG-BOOK. It is sufficient, perhaps, merely to announce the issue of this most promising book for schools. Mr. L. O. EMERSON's first book, THE GOLDEN WREATH, sold so extensively, that it seems to have been introduced everywhere. His second book, MERRY CHIMES, was also a decided success. And all who used these books will be curious to examine this, which is likely to be superior, if anything, to its predecessors in popularity. Price 50 cts. Mailed, post-paid, for this price.

## THE HOUR OF SINGING. By L. O. EMERSON and W. S. TILDEN.

This truly worthy book has had sufficient trial to demonstrate its great value. It is now used in a large number of HIGH SCHOOLS, whose teachers will all agree that the music is excellent, and excellently prepared for the instructor's hand. So that it is a thorough book to learn from, and a most pleasing collection to sing from. Music is arranged in 2, 3, and 4 Parts, and in a progressive order. THE HIGHER CLASSES OF GRAMMAR SCHOOLS also, that have received a regular musical training, can with profit use the HOUR OF SINGING. Price \$1.00, for which price it will be mailed, post-paid, to any address.

Mr. EMERSON's former Church Music books, HARP OF JUDAH, \$1.50, JUBILATE, \$1.50, and CHORAL TRIBUTE, \$1.50, have not lost their popularity, but are still in constant demand. Many thousands have been sold.

---

 A Descriptive Catalogue, containing brief descriptions of about 950 Books published by O. DITSON & CO., will be sent free by mail, post-paid, on application.



# NEW BOOKS

*FOR CHOIRS, SABBATH AND DAY SCHOOLS, AND SINGING CLASSES.*

---

**THE STANDARD.** A Collection of Music, Sacred and Secular, for Choirs, Singing Schools, and Musical Conventions. By L. O. EMERSON of Boston, and H. R. PALMER of Chicago. This distinguished work may be said to have been "sold before it was printed," so secure are the two compilers in their reputation. The book can hardly fail to satisfy those who use it. It has a short but sufficient treatise on the "rudiments," followed by a large collection of pretty and progressive Songs, Duets, Glee, &c., and these by a fine collection of Metrical Tunes. The Anthem Department is unusually full and rich. Price \$1.50.

**EMERSON'S SINGING SCHOOL.** An excellent new book sometimes comes on a community at a time when they are not prepared to receive it. It is often the case when a new singing class commences, and the inquiry is started, "What book shall we use?" that most of the company present are already possessed of "last year's books" which are not by any means "sung through." The prudent teacher, while he recognizes the necessity of "having something new," is still fearful of putting a heavy expense upon his pupils. What must he do? Why, send for EMERSON'S SINGING SCHOOL! It is not expensive. It will be new to the school. It "fits in nicely" with any other book. It has in it all that is essential to the carrying on of a class, — good elements, well arranged exercises, pleasing tunes for practice, &c.; and other books on hand may be retained for a change and variety in the exercises. Or EMERSON'S SINGING SCHOOL is quite enough to keep up the interest of a class without the aid of any other book. Price 75 cts.

**CHEERFUL VOICES.** A School Song-Book. By L. O. EMERSON. The cheerful, merry voices of a great multitude of children are sure to be heard singing these "cheerful" songs. Those who have tried Mr. Emerson's previous books, *THE GOLDEN WREATH* and *THE MERRY CHIMES*, will need no urging to use a new book by the same author. Price 50 cts.

**HOOR OF SINGING.** For High and High Grammar Schools, Academies, and Seminaries. By L. O. EMERSON and W. S. TILDEN. This is truly a worthy, practical book. A large part of the labor of compilation was performed by Mr. Tilden, whose experience as a teacher in some of our best High Schools has admirably fitted him to know the wants of such schools, and the proper way of supplying them. The music is very well selected and composed, and is arranged in two, three, and four parts, and is properly graded. Although designed for High Schools, it is also used with perfect success in the higher classes of Grammar Schools that are systematically instructed in music. Price \$1.00.

**SPARKLING RUBIES.** Sabbath-School Song-Book. By ASA HULL and H. SANDERS. The youngsters in Sabbath Schools need to be treated occasionally to a new set of songs; and those contained in *SPARKLING RUBIES* are well calculated to bring out the ringing chorus of children's voices. A glance along the index columns will be quite sufficient to convince one that the authors are Sabbath-school men, and know how to select interesting subjects. The music in this little book is very bright. Price 35 cts.


*ALL THE ABOVE BOOKS MAILED, POST-PAID, ON RECEIPT OF RETAIL PRICE.*

C. H. DITSON & CO., New York.

**OLIVER DITSON & CO., Boston.**

LYON & HEALY, Chicago.

---

 *A Descriptive Catalogue, containing the Titles and Brief Descriptions of 1,000 Books published by Oliver Ditson & Co., will be mailed, post-paid, on application.*

# Valuable Vocal Methods, Day School and Sabbath School Singing Books, and Juvenile Cantatas.

## VOCAL METHODS.

- Bassini's Art of Singing.** Complete. \$4.00.  
Abridged. \$3.00.  
For Tenor Voice. \$4.00.
- These excellent works, by Carlo Bassini, but edited by R. STORRS WILLIS, are pronounced by a prominent professor of music to be superior to all others. He adds, "In the first nineteen pages is included more sound sense on the nature and capabilities of the human voice, than can be found in half a dozen similar works by European authors.
- Concone's Lessons in Vocalization:** Being the voice part of 50 lessons, Book I., and of 15 lessons, Op. 10. 40 cts. The convenience of this cheap arrangement of excellent instructive music, is too obvious for comment.
- Deems' Solfege.** Mr. Deems is a skilful American teacher, and has put together a very useful book, with exercises in Italian style: an excellent book for advanced classes in High Schools and Seminaries. 75 cts.
- Garcia's School of Singing.** New Edition. Cloth, \$5.00. The "school" in which Jenny Lind was trained needs no elaborate commendation. Garcia stands, in reputation, among the foremost teachers of Europe.
- Lablache's Method of Singing.** \$3.00. Abridged, \$2.00; for Bass Voice, \$4.00. Very celebrated.
- Mason's Vocal Exercises and Solfegios.** \$1.50. These exercises are exceedingly well chosen, and are especially good for training singing-classes.
- Panzeron's A B C of Music, Abridged.** \$1.00. A famous work.
- Rossini's Vocal Exercises and Solfegios.** \$1.00.
- Standard Singing School.** SOUTHWARD. \$3.00.
- Vocalist's Companion.** E. B. OLIVER. \$1.00.
- Webb's Vocal Technics.** G. J. WEBB. \$3.00.
- Wilhem's Method of Teaching Vocal Music.** Adapted to the Schoolroom. 60 cts.

## MUSIC BOOKS FOR SCHOOLS.

- The Hour of Singing.** For High Schools. \$1.00. A good and practical book compiled by L. O. EMERSON and W. S. TILDEN. The gentleman last-named has had valuable experience as a High-School Music Teacher; and, with Mr. Emerson's assistance, he has put together just what is wanted, not only in High Schools, but in High Grammar Schools. The music (which is excellent) is arranged in 2, 3, and 4 parts.
- Emerson's Singing School.** 75 cts. This work is designed primarily for Singing Schools, and embodies a very perfect elementary course, with a large quantity of good Sacred and Secular Music for practice. It may also be used in High Schools, Academies, and Colleges.

**Grammar-School Chorus Book.** SHARLAND. 80 cts. The book used in the higher classes of the Grammar Schools in Boston and elsewhere. Contains a large quantity of valuable material for practice.

**Orphean.** For Boys' Schools and Colleges. W. O. PERKINS. \$1.00. A fine collection of 2 and 3 part songs. Designed for boys' schools. It is equally good for girls and boys, or ladies and gentlemen.

**Cheerful Voices.** For Common Schools. By L. O. EMERSON. 50 cts. Dates its birth at the era of the great Boston Fire of 1872, when part of its plates, just finished, were destroyed, but quickly replaced. Will be to many like "gold tried in the furnace" for goodness, as Mr. E. has a rare talent in providing music for young and old, the proof being that of his previous juvenile singing-books, about 300,000 have been sold.

**Golden Robin.** By W. O. PERKINS. 50 cts. A very successful and genial School Song-Book, which has had a large sale.

**Golden Wreath.** By L. O. EMERSON. 50 cts. The School Song-Book which created Mr. Emerson's reputation. A quarter of a million copies were speedily sold. It is as good as ever for those who have not used it.

**Mason's Large Music Charts.** Two Series. Each \$8.00. By LOWELL MASON. These charts may be used to advantage instead of a black-board, as the type is sufficiently distinct to be seen by large classes.

**Merry Chimes.** By L. O. EMERSON. 50 cts. Brought out some years later than the "Golden Wreath;" and is a very pleasing and popular collection of School Songs.

**Nightingale.** W. O. PERKINS. 50 cts. Well-known School Song-Book, with a fine selection of songs.

**Song Garden.** By LOWELL MASON. Book I. 50 cts.  
" " " " Book II. 80 cts.  
" " " " Book III. \$1.00.

Lowell Mason's last Juvenile Music Books, and are worth studying even by teachers who do not use them. Few persons have had the peculiar, sharp, analytical skill of the venerable teacher, who was in his strongest days perhaps the best instructor of his time. Song Garden No. 1 is for Primary Schools; No. 2 is for Grammar Schools; and No. 3 is for advanced schools of all kinds.

**High-School Choralist.** \$1.00.

**Operatic Album.** E. IVES, JR. \$1.25.

**Part-Songs for Female Voices.** 60 cts.

**Rounds, Canons, and Catches.** CARTER. 50 cts.

**Young Ladies' Vocal Album.** ADAM. \$1.25.

The five books before named contain a great deal of approved music, very useful and entertaining, for practice in High Schools, Seminaries, &c.

## CANTATAS.

Teachers who have tried them do not need to be told how much life the prospect of a concert or exhibition in which a Cantata is to be sung will infuse into a school or juvenile singing-class. Try the following:—

**Festival of the Rose.** By J. C. JOHNSON. 30 cts.

**Indian Summer.** " " 30 cts.

**Children of Jerusalem.** " " 30 cts.

The "Festival of the Rose" has been witnessed probably by 100,000 persons, and was a very great success when first published. The music is of a kind that does not wear out; and where it has not been given, the little cantata or operetta will please as much as ever. The "Indian Summer" is a simple autumn festival, and the "Children of Jerusalem" is of a "soldier" character, and contains sacred music.

**Flower Festival on the Banks of the Rhine.** By J. C. JOHNSON. 45 cts. Contains a number of "Rhine Legends" set to music. Charlemagne, Roland, and other heroes, Lohengrin, the Lorely, the Seven Sisters, &c., all have their say, and the Troubadour is always entertaining.

**Flower Queen.** By G. F. ROOT. 75 cts. Has a wide celebrity. Especially appropriate in seminary exhibitions.

**Culprit Fay.** By ENSIGN. \$1.00. Charming, either for young or old.

**Twin Sisters.** By SARONI. 50 cts.

**Quarrel of the Flowers.** By SCHOELLER. 35 cts.

**Spring Holiday.** By CONVERSE. 75 cts.

The above are very pleasing operettas by good composers. One can hardly make a mistake in selecting.

## SABBATH-SCHOOL SONG-BOOKS.

**Sparkling Rubies.** By ASA HULL and HARRY SANDERS. 35 cts. A peculiar *tact* is essential in preparing songs for Sabbath Schools; and this seems to have been possessed in a high degree by the two compilers of this "sparkling collection." All is bright, — nothing wearisome.

**Silver Wings.** By CONVERSE. 35 cts. Songs in excellent taste.

**Morning Stars.** By J. V. BLAKE. 35 cts. Mr. Blake shows decided poetical and musical talent in the composition of these beautiful hymns and tunes.

**Glad Tidings.** By L. O. EMERSON. 35 cts. Mr. Emerson's usual success has accompanied the issue of this bright and popular collection, which pleases wherever it is used.

**Apples of Gold in Pictures of Silver.** By E. ROBERTS. 35. A beautiful title, which of itself commends the book.

✂ EITHER OF THE ABOVE BOOKS SENT BY MAIL, POST-PAID, ON RECEIPT OF RETAIL PRICE. ✂

C. H. DITSON & CO., New York.

OLIVER DITSON & CO., Boston.

LYON & HEALY, Chicago.

✂ A Descriptive Catalogue, describing the above and about 1,000 other books published by DITSON & Co., will be mailed free, post-paid, on application. ✂



# NEW AND POPULAR MUSIC BOOKS

PUBLISHED BY OLIVER DITSON & CO., BOSTON. C. H. DITSON & CO., NEW YORK.

## VOCAL.

**WREATH OF GEMS.** An admirable collection of Choice and Popular Songs, Ballads, and Duets, composed by the most celebrated Authors, with an accompaniment for the Piano-forte. Price, boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**SHOWER OF PEARLS.** A collection of Choice Vocal Duets for Two Sopranos, Soprano and Alto, Soprano and Tenor, Soprano and Bass, and Tenor and Bass, with accompaniments for the Piano-forte. Boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**SILVER CHORD.** A Companion to the "Home Circle." Containing beautiful Songs, Ballads, Duets, Quartets, &c. With accompaniments for the Piano-forte. Boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**GEMS OF GERMAN SONG.** A collection of the most beautiful German Ballads of celebrated composers. With Piano-forte accompaniments. Boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**GEMS OF SACRED SONG.** An elegant collection of Sacred Music for the Home. Selected from the Best Composers, and arranged with pleasing Piano-forte accompaniments. Boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**GEMS OF SCOTTISH SONG.** A collection of the most beautiful Scotch Ballads, set to music. With Piano-forte accompaniments. Boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**MOORE'S IRISH MELODIES.** With symphonies and accompaniments by Sir John Stephenson. With a portrait of Moore. Boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**CHORAL TRIBUTE.** A Book of fresh and entirely new Church Music. By L. O. Emerson, author of the "Harp of Judah," "Jubilate," &c. Mr. Emerson is the most popular writer of Sacred Music in the country. This is the most pleasing work for Chorus or Quartet chorists, Conventions, and Singing Schools, and is the best book now published. Price, \$1.50.

**HARP OF JUDAH.** A collection of Church Music. By L. O. Emerson. Over 100,000 copies of this popular book have been sold. Price, \$1.50.

**JUBILATE.** A collection of Sacred Music for Choirs, Singing Schools, &c. By L. O. Emerson. Author of the "Golden Wreath," "Harp of Judah," &c. Nearly 100,000 copies sold. Price, \$1.35.

**PEACE AND BIBLE MUSIC.** All the Vocal Music, Sacred, Secular, and National, sung by the Grand Chorus at the Great National Jubilee, held in London, June, 1862. A very useful book for Conventions and Singing Societies. Price, 50 cents.

**CONVENTION CHORUS BOOK.** A collection of Anthems, Choruses, Glee, and Concerted Pieces, for the use of Musical Conventions, Choral Societies, &c. Price, 60 cents.

**CONSTELLATION.** A collection of Anthems, Choruses, and Social Quartets, mostly selected from the works of the Great Masters, and adapted to the wants of Conventions, Choral Societies, and for Social Practice. Price, \$1.50.

**GLEETING.** The best Glee Book before the Public, for Musical Societies, Choral and Amateur Societies. This collection is full of Originality, Brilliance, and Variety. By L. O. Emerson. Price, \$1.35.

**THE PICNIC.** A new Cantata for Schools, Singing Classes, and Social Gatherings. For mixed voices; and also with separate vocal score for female voices. By J. R. Thomas. Price, \$1.00.

**THE MAY QUEEN.** A Pastoral Cantata. By William Sterndale Bear. Price, 50 cents; cloth, \$1.25.

**CHORUS WREATH.** A collection of Sacred and Secular Choruses, selected from Oratorios, Operas, and the Works of the best Composers. Boards, \$1.50.

**FATHER KEMP'S OLD FOLKS' CONCERT TUNES.** As sung by the original "Old Folks' Company" under his management. Price, 40 cts.

**ONE HUNDRED SONGS OF SCOTLAND.** Music and Words. A complete collection of National, Patriotic, Sentimental, and Humorous Scotch Songs. Price, 60 cts.

**ONE HUNDRED SONGS OF IRELAND.** Music and Words. Price, 60 cts.

**ONE HUNDRED COMIC SONGS.** Music and Words. Price, 60 cts.

**THE SHILLING SONG BOOK.** Containing the most popular Songs of the day. In three parts. Each, 12 cts.

**THE HOME MELODIST.** Containing nearly One Hundred Songs and Ballads. Words and Music. Price, 35 cts.

## INSTRUMENTAL.

**THE HOME CIRCLE.** A collection of Marches, Waltzes, Polkas, Quadrilles, Piano-forte Gems, and Four Hand Pieces. 2 vols., each, boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**THE PIANIST'S ALBUM.** A collection of Waltzes, Polkas, Quadrilles, Marches, Nocturnes, Four Hand Pieces, &c. Boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**THE OPERA BOUFFE.** The choicest Vocal and Instrumental, from Offenbach's celebrated Operas of *La Grande Duchesse*, *La Belle Helene*, *Barbe Bleue*, &c. Boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**OPERATIC PEARLS.** A Collection of Operatic Songs, Duets, &c., with Piano-forte accompaniments. Price in Boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**FIFTY PIECES FOR THE ORGAN.** By E. Batiste, a celebrated French Organist. Boards, \$1.00; cloth, \$3.50.

**ORGAN GEMS.** A collection of Gems from celebrated European composers. By F. S. Davenport. Boards, \$2.50; cloth, \$3.00.

**NOVELLO'S SHORT MELODIES FOR THE ORGAN.** Twelve numbers. Each, 60 cts.

**ONE HUNDRED VOLUNTARIES, PRELUDES, AND INTERLUDES,** for the Organ, Melodion, or Cabinet Organ. By C. H. Rink. Price, 75 cts.

**ONE HUNDRED MELODIES FOR THE VIOLIN.** Selected from all the favorite Operas. Price, 75 cts.

**ONE HUNDRED OPERATIC AIRS** for the Klute. Price, 75 cts.

## INSTRUCTION BOOKS.

**RICHARDSON'S NEW METHOD FOR THE PIANO-FORTE.** Superior in its Plan of Study, and very attractive in its Lessons and Exercises, and unequalled in its adaptation to the wants of all classes. It is meeting with a most extensive sale, and is now the most popular system of Piano-forte instruction in this country. Price, \$3.75.

**MODERN SCHOOL FOR THE ORGAN.** A New, Progressive, and Practical Method, comprising a History and Description of the Pipe Organ, Elementary Instruction, Exercises, and Voluntaries, in all styles of Playing the Organ, Pedal-point, Combination of Treble, Voluntaries, and pieces suited to all occasions. By John Zundel. Price, \$4.00.

**CLARKE'S NEW METHOD FOR REED ORGANS.** The only Standard and General Method for all Cabinet Organs and Melodions published in this country. Containing the largest number of beautiful Recreations, Voluntaries, Exercises, &c., ever issued in one volume. As a system of instruction it is rapidly superseding all other methods. By William H. Clarke. Price, \$2.50.

**CLARKE'S NEW REED ORGAN COMPANION.** A companion to the "New Method," with entirely different contents, adapted to the wants of all classes. An easy and attractive system of instruction, containing the popular Marches, Waltzes, and Operatic Gems of the day; easy Voluntaries, and a large number of favorite Songs, Ballads, Duets, &c., with accompaniments for the Cabinet Organ. Price, \$2.00.

**WINNERS' NEW SCHOOL for Piano, Violin, Melodion, Cabinet Organ, Lute, Accordion, Clarinet, Flute, and Flageolet.** Containing a course of instruction for each instrument, designed to impart a knowledge of playing without the aid of a teacher. Containing a large collection of the popular Melodies of the day. Price of each book, 75 cts.

## FOR THE YOUNG FOLKS.

**THE GOLDEN ROBIN.** The latest and most popular Juvenile Book. By W. O. Perkins. Author of the "Nightingale," "Sabbath-School Trumpet," &c. Superior to all similar works. Containing attractive Exercises, and several hundred popular Songs. The music is new and sparkling, adapted to all occasions, and is alive with the spirit of the times. Price, 50 cts.

**THE GOLDEN WREATH.** By L. O. Emerson. Containing over two hundred of the very best and most Popular Songs. Over a hundred and fifty thousand copies of this book have been printed and sold. Price, 50 cts.

**MERRY CHIMES.** By L. O. Emerson. Author of the "Golden Wreath," "Harp of Judah," &c. Equally as good as the "Golden Wreath," and in many respects superior. Price, 50 cts.

**THE NIGHTINGALE.** A choice collection of Songs, Chants, and Hymns, for Juvenile Classes, Public Schools, and Home Recreation. By W. O. and H. S. Perkins. Price, 50 cts.

**THE TWIN SISTERS.** An Operetta. Adapted to the use of Female Colleges, Schools, Exhibitions, &c. By Harriet S. Eaton. A fine Musical Work for public or private performance. Price, 50 cts.

**EXERCISE SONG BOOK.** Containing Songs and Rounds, with Physical Exercises. By Anna K. The exercises in this book are intended mostly for the amusement of little children to remove the tedious routine of the school-room. Price, 25 cts.

**FLOWER FESTIVAL ON THE BANKS OF THE RHINE.** A Cantata for Floral and other Concerts, with Conversations on the Elements of Music. By J. C. Johnson. Price, 45 cts.

## SABBATH-SCHOOL MUSIC.

**GLAD TIDINGS.** By L. O. Emerson and L. B. Starkweather. Bright and Spirited Music, not re-arrangements of old and worn-out Melodies. Both Words and Music are New and Fresh. Price, in paper, 50 cts; boards, 75 cts.

**THE MORNING STARS.** A collection of Religious Songs for Sabbath Schools and Home Circles. Adapted especially for *Chorale and Chorus* combinations. Arranged from the Folk Songs of Germany, a rich mine of sweet melodies. Price, in paper, 50 cents; boards, 75 cents.

The above books sent post-paid on receipt of price.